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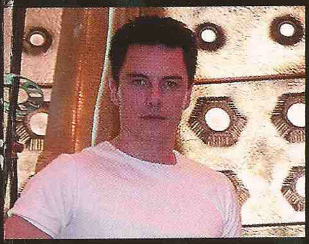
PANINI COMICS

DOCTOR · WHO
MAGA

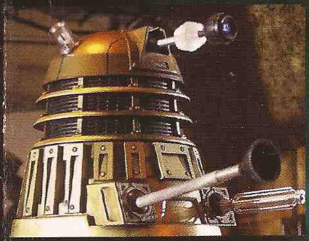
357
DOCTOR WHO MAGAZINE
ON SET: DALEK | JOHN BARROWMAN | DIARY OF A DALEK | BBC BOOKS | PREVIEWS: EPISODES 11-13 | THE LOVE INVASION 3
THRILLING ADVENTURES IN TIME AND SPACE

AS SEEN ON TV!



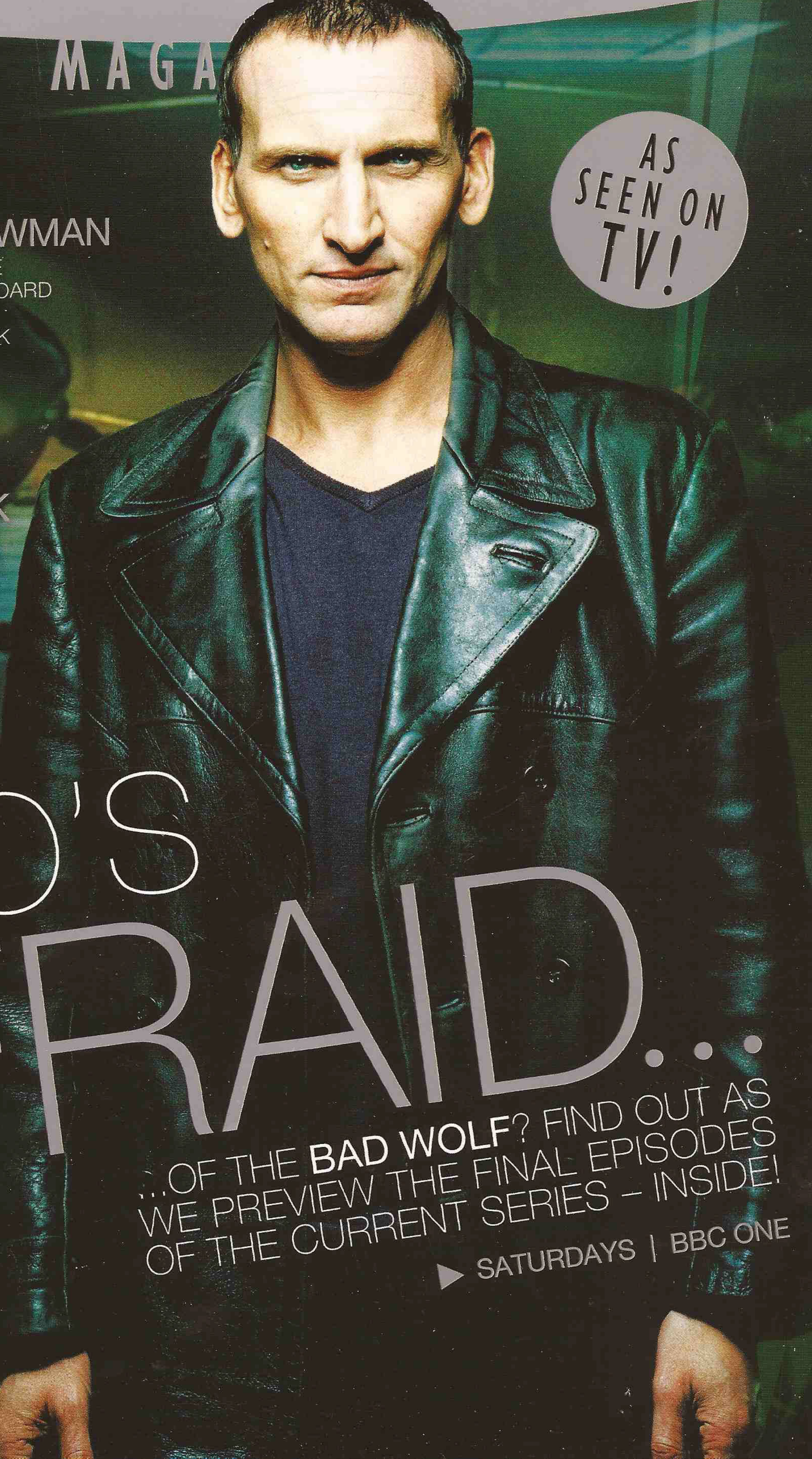
JOHN BARROWMAN

WE MEET THE NEW BOY ABOARD THE TARDIS – CAPTAIN JACK HARKNESS!



DALEK ATTACK

ON SET AS THE DOCTOR FACES HIS GREATEST ENEMY!



WHO'S AFRAID...

...OF THE **BAD WOLF**? FIND OUT AS WE PREVIEW THE FINAL EPISODES OF THE CURRENT SERIES – INSIDE!

▶ SATURDAYS | BBC ONE

57>
9 770957 981011

10thplanet

ENJOY CLASSIC DOCTOR WHO WITH OUR CELEBRRITY SIGNINGS!

JOHN LEVENE

SATURDAY 4 JUNE | 12.00pm-2.00pm: UNIT's Sergeant Benton jets in for a rare UK appearance, signing BBC Photographs and artwork prints. Official Photographs: £10.00 each plus £1.00 postage

JENNIE LINDEN

SATURDAY 25 JUNE | 12.00pm-2.00pm: Barbara from the movie DR WHO AND THE DALEKS, signing the Big Finish CD UNREGENERATE! and official photographs. Double CD: £14.99 plus £1.50 postage

ALEXEI SAYLE

The star of THE YOUNG ONES comes to 10th Planet in July, signing the new DVD REVELATION OF THE DALEKS and official photographs. DVD: £19.99 plus £1.00 postage. Please note that Alexei's appearance is subject to final confirmation. Please call us or visit our website to confirm the date and time for this event.

Official BBC Photographs of all our guests will be available: £10.00 each plus £1.00 postage. Don't forget, if you are unable to attend any of our events, you can order signed products via mail order at no extra cost!

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SEE 10TH PLANET AT...

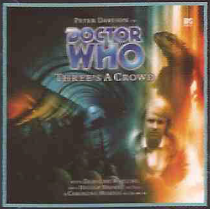
DOCTOR WHO WEEKEND
- WHEN: JUNE 18-19 2005
- WHERE: WOOKEY HOLE, SOMERSET

www.doc-who.com

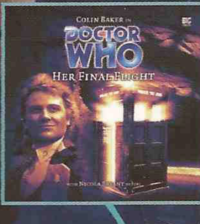
LONDON FILM & COMIC CON
- WHEN: JUNE 25-26 2005
- WHERE: EARL'S COURT, LONDON

www.londonfilmandcomiccon.com

NEW PRODUCTS

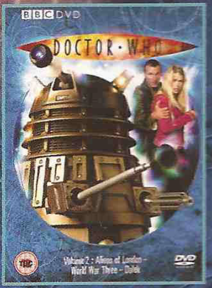


THREE'S A CROWD A new fifth Doctor story! Guest star **DEBORAH WATLING** will be in-store signing copies of this release on May 21! Signed copies available for a limited time! Double CD: £14.99 plus £1.50 postage

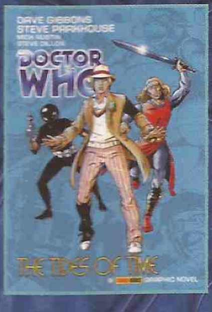


HER FINAL FLIGHT Don't miss this Big Finish special, available on general sale for the first time! CD: £9.99 with free postage! Start a Standing Order for the Big Finish CDs today and get HER FINAL FLIGHT and THE MALTESE PENGUIN bonus CD free!

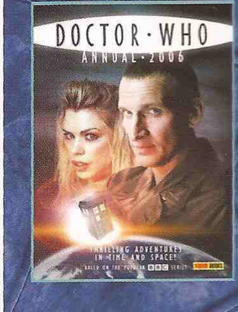
THE POWER OF THE DALEKS RECONSTRUCTED The complete soundtrack to the classic story in MP3 format, with exclusive visual presentation and multimedia! MP3-CD: £19.99 plus £1.00 postage



DOCTOR WHO VOLUME TWO Three complete episodes from the new series: ALIENS OF LONDON, WORLD WAR THREE and DALEK. DVD: £15.99 plus £1.00 postage



THE TIDES OF TIME A collection of classic fifth Doctor strips from the pages of DOCTOR WHO MAGAZINE! Trade Paperback: £14.99 plus £2.50 postage



DOCTOR WHO ANNUAL Don't miss the official 2006 Annual, from the makers of DOCTOR WHO MAGAZINE! Full colour throughout, with dozens of photographs from the new series! Available June. Hardback: £6.99 plus £1.50 postage

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DWM357 PULL TO OPEN...

EDITOR'S LETTER

YOU MIGHT PERHAPS HAVE NOTICED THAT there's a new Doctor on the horizon, in the shape of the marvellous David Tennant. And that's very good news. Brilliant, in fact. But he's not on the cover of this issue. Did you notice that too?

Fact is, we're still embroiled in the middle of a fantastic series of adventures for the Ninth Doctor (and wasn't *The Empty Child* just a thing of wonder?), so promoting his successor right now would seem like jumping the gun a bit. We know we've got masses of new readers on board at the moment (hello!), not to mention the millions upon millions of fans-in-the-making who are glued to BBC One every Saturday, so it seems that the right thing for **DWM** to be doing right now is tying itself in as closely as possible with this current run of *hugely* popular adventures in time and space. We want to take you behind the scenes, introduce you to the cast, and tell you everything you need to know about *Doctor Who* in 2005. You might have noticed that. I hope we're doing a good job.

The future can wait a little while (and David *will* get his cover, never fear), and contrary to the wishes of some fans, so can the past. I make no apologies that **DWM** is neglecting *Doctor Who*'s rich and fascinating history right now. It's all brilliant, of course, but at long last our show is new and current and, dare I say it, cool again. And we'd be barmy to ignore that. **DWM** has been around for 25 years now, and we've painstakingly covered all 696 episodes of the classic series across all of those 350+ issues. Which isn't to say we've said all there is to say about them. No fear! There is *always* something new to uncover, and we'll be returning to them soon, I promise.

But here and now, **DWM** will continue covering the here and now of *Doctor Who*.

Let's just enjoy it...

Clay

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DEPUTY EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO
John Barrowman, Nicholas Briggs, Jana Carpenter, Mark Clift, Steve Cole, Phil Collinson, Russell T Davies, Barnaby Edwards, Rob Francis, Julie Gardner, James Goss, Ian Grutchfield, Francine Holdgate, Corey Johnson, Claire Jones, Michelle Osborn, Anna-Louise Plowman, Jac Rayner, Justin Richards, Gareth Roberts, Gary Russell, John Schwab, Gillane Seaborne, Ed Stradling, David Tennant, BBC Books, BBC Publicity, BBC Worldwide, bbc.co.uk and Big Finish

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We're hoping the Bad Wolf will turn out to be Mildew Wolf from shoddy 1960s Hanna-Barbera 5-minuter *It's the Wolf.* Then Rose could cry "Help! It's the *wool-uff!*", Doctor Who could dash up hollering "I'm-a comin' ta save ya, Rosie!" and hoik Mildew with a shepherd's crook and send him sailing over some badly-painted mountains in that same piece of footage they showed every week. Could work...

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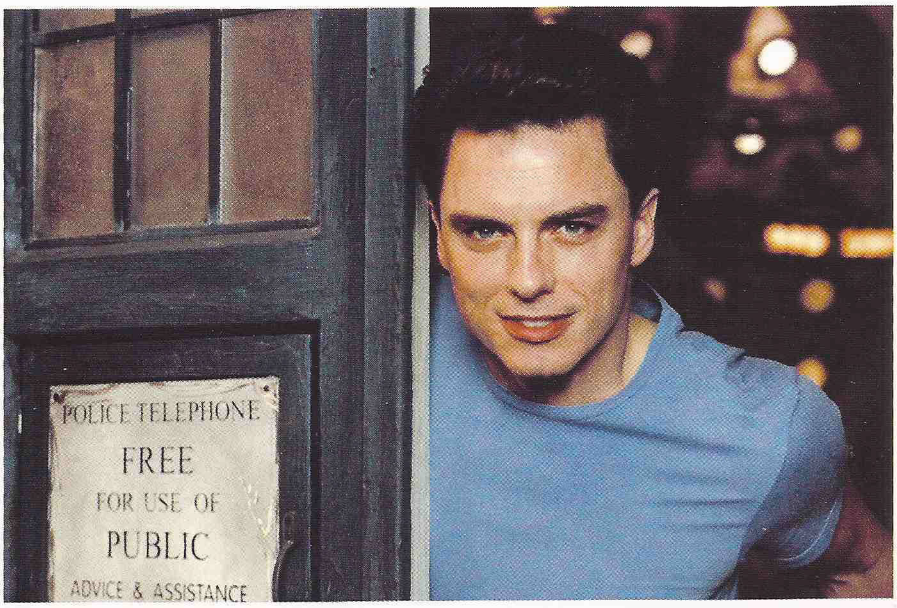

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Billie's recent round-table interview about companion Rose Tyler – in full!

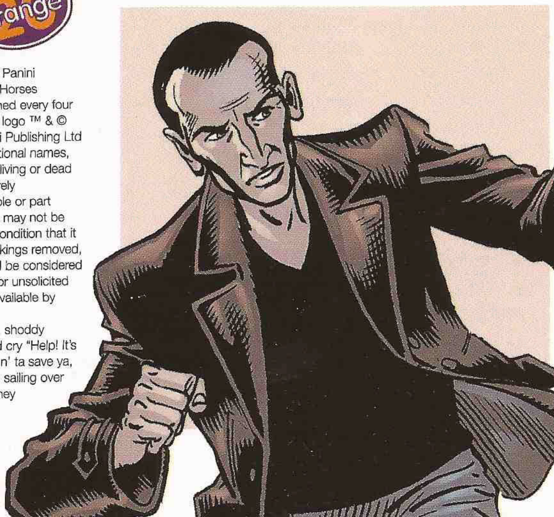
14 DIARY OF A DALEK Part Two
Dalek voice artist Nicholas Briggs concludes his fascinating behind-the-scenes feature as he tries to make Billie Piper cry. The rotter!

20 SET REPORT: EPISODE 6
Ben Cook meets the cast of *Dalek*, and shares a memorable viewing experience with Doctor Who himself...

38 COMIC STRIP: *THE LOVE INVASION* Part Three
Our latest comic strip adventure concludes with the Moon facing destruction, and the Doctor a Kustollon prisoner...

27 **49** NEW SERIES PREVIEWS
A sneak preview of the final three episodes of Series One – *Boom Town, Bad Wolf* and *The Parting of the Ways*.

50 INTERVIEW: BBC BOOKS
We find out about the new range of Ninth Doctor novels from Steve Cole, Justin Richards and Jac Rayner.



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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

EXCLUSIVE! THE SILVER GIANTS ARE SET FOR A COMEBACK TO BATTLE THE TENTH DOCTOR...

THE CYBERMEN RETURN!

THE *DOCTOR WHO* PRODUCTION OFFICE has confirmed to **DWM** that the next series of *Doctor Who* will see the Doctor and Rose come up against old enemies from the planet Mondas – the terrible Cybermen!

Doctor Who producer Phil Collinson tells us, "Next year sees the 40th anniversary of the Cybermen's first appearance, and we'd be mad to miss that date. And the public response to the first series seems to point out that viewers, much like fans, enjoy a mix of the old and the new. We've got plenty of brand new creations on the way – some terrifying, some just plain mad! – but at the same time, there's great public affection for old *Doctor Who* icons. The Cybermen exist in that category of classics, the monsters just about everyone of a certain age knows. They were a work of genius back in the 1960s, when they were created by Kit Pedler and Gerry Davis, and we want to honour that genius now, in the twenty-first century. The story will be a two-parter, but I don't want to give away any more plot than that. But I can promise that this will be a loving recreation of an old foe, and a return that will reinvent and reinvigorate the silver giants for old and new viewers alike..."

Meanwhile, plans are well underway for the next series and the Christmas Special. **DWM** revealed the writers for the next series last issue, although there one slot is still yet to be confirmed. However, the tabloid newspapers have been suggesting that a well-known comedy writer may soon be joining the *Doctor Who* team...

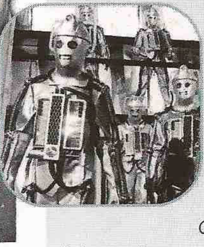
"Unfortunately, there's no truth in the tabloid rumours about David Walliams – although we all think he's a genius and would love to hear from him!" Phil Collinson tells us. "But I know for a fact that David is busy writing the third series of *Little Britain*, and then there's the small matter of actually filming it, so I reckon he might be a bit too busy for quite a while yet."

It has now been confirmed that the Christmas Special will be a 60-minute episode, although, as mentioned last issue, the precise transmission date will not be known until December. Executive producer – and writer of the Special – Russell T Davies tells us, "There's no title yet – I haven't actually needed to think of one, because everyone keeps calling it 'The Christmas Special'... which is going to look a bit daft on screen, I suppose! Fear not, there will be a title in the end."

Turn to page 8 for the latest ratings news...

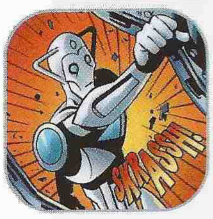
- The Cybermen were originally created by Gerry Davis and Kit Pedler for the 1966 story *The Tenth Planet* – also the story in which the Doctor (played by William Hartnell) regenerated for the first time.

- The Cybermen, from the planet Mondas, had once been entirely flesh and blood like humans, but over the centuries they had replaced their body parts with metal and plastic, even removing their emotions. Only one desire remained – to convert everyone into cold, emotionless beings like themselves. Pedler, a medical researcher, based the Cybermen over his fears about 'spare part surgery'.



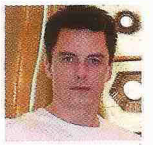
- In *The Tomb of the Cybermen* (1967) we find out that the Cybermen had adopted the planet Telos as their new home, after the destruction of Mondas.
- In 1975's *Revenge of the Cybermen*, we discovered the Cybermen's one great weakness: an allergy to gold! They tried to destory Voga – the planet of gold.

- It was during a battle with the Cybermen that the Fifth Doctor lost one of his companions. Adric was killed in *Earthshock* (1982), while trying to save Earth from the Cybermen's plot to destroy all life on the planet.
- The Cybermen helped *Doctor Who* celebrate its silver jubilee in 1988, for the anniversary story *Silver Nemesis*. This would be their last full-appearance in *Doctor Who* for 18 years...



- The Eighth Doctor was the last to come up against the Cybermen in the **DWM** comic strip, *The Flood* (**DWM** 346-353), in which they tried to convert the entire human race into a new breed of Cybermen.

- The Ninth Doctor (Christopher Eccleston) recently stumbled across a Cyberman's head in Henry Van Statten's museum in the episode *Dalek*. "The stuff of nightmares, reduced to an exhibit..."



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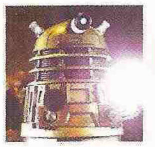
Meet Captain Jack Harkness, alias actor **John Barrowman**!



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We head for the Millennium Stadium to go on set for **Dalek**!

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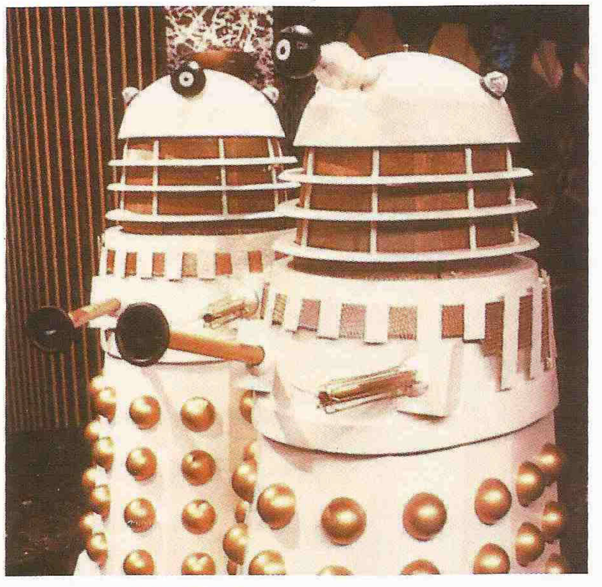
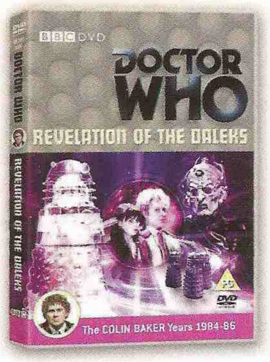
Go behind-the-scenes with **Russell T Davies**...

CLASSIC DALEK STORY TO BE RELEASED ON DVD IN JULY,,,

REVELATION EXHUMED



BBC DVD HAS CONFIRMED that the 1985 story *Revelation of the Daleks*, starring Colin Baker, will be released on DVD on 11 July priced £19.99. The special features on the disc will include a commentary with director Graeme Harper, writer Eric Saward and actors Nicola Bryant (Peri) and Terry Molloy (Davros); *Revelation Exhumed*, a 45-minute documentary on the making of the story; *In Studio* – 15 minutes of studio footage, which also comes with the option of a commentary from Harper and Molloy; the option to watch the story with new CGI effects; plus deleted scenes, continuity announcements, an isolated music score, a Dolby Digital 5.1 Surround mix, a picture gallery, text commentary and a hidden Easter Egg. The provisional cover can be seen below.



Meanwhile, further 'old Doctor' adventures will be released on a bi-monthly basis, alongside volumes from the current series. September and November's releases have yet to be officially confirmed, but stories under consideration include 1965's *The Web Planet*, and 1979's *City of Death*. What *has* been confirmed, though, is that January 2006 will see the release of *The Beginning* box set, comprising the first three *Doctor Who* serials ever, all starring William Hartnell as the Doctor – *100,000 BC*, *The Mutants* and *Inside the Spaceship*. The three-disc set will also include the series' original 'pilot' episode, which for many years had been unseen, until it was eventually broadcast on BBC2 in 1991. More news on this special release soon.

The first volume of Ninth Doctor stories is now on sale, with Volumes 2, 3 and 4 following on 13 June, 1 August and 5 September respectively. One slight change to the releases is that *The Long Game* has moved to the start of Volume 3, rather than the originally-planned Volume 2. The complete series box set is still on course for 21 November, and we hope to have details of the special features shortly.

WIN DOCTOR WHO DVDs!

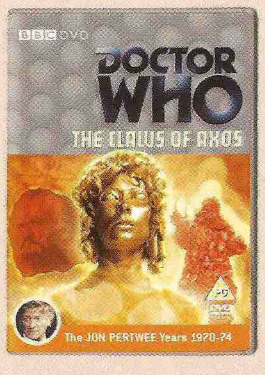
THE 1971 *DOCTOR WHO* story *The Claws of Axos* has recently been released on DVD, packed with a wealth of bonus features zand digitally spruced up by the boffins of the Doctor Who Resoration Team. It's now available to buy from all good retailers priced £19.99, but thanks to the unparallelled generosity of the folks at BBC DVD, we've got five copies of the story to give away in a competition. To be in with a chance of winning one, just send us the answer to this unchallenging question...

■ *The Claws of Axos* teaches us just what to do when a Nuclear reactor explodes. Is it:

a) Run very very far away, very very fast?

b) Die in a blinding explosion?

c) Hide behind a truck and then just casually wander back into the affected building?



HOW TO ENTER

Send us your answer on the back of a postcard or stuck-down envelope marked '**Dancing about in my eye-line**' to the editorial address on page 3 by 20 June 2005. Good luck!

OTHER NEWS

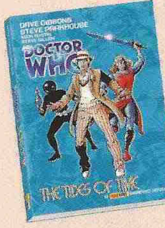
(HARD)BACK FOR MORE!

Three more hardcover *Doctor Who* novels have now been confirmed by BBC Books for September – all featuring the Ninth Doctor, Rose and Captain Jack. The titles are *The Deviant Strain* by Justin Richards, *Only Human* by Gareth Roberts and *The Stealers of Dreams* by Steve Lyons. See page 50 for a preview of the first three books in the series.

BIG FINISH GETS MOODY

A couple of intriguing guest stars have been announced for some of Big Finish's next *Doctor Who* audio plays. October's *Scaredy Cat* will feature *'Allo 'Allo!*'s Arthur Bostrom, while December's *Other Lives* will featureactors Ron Moody and *Tomorrow People* star Mike Holloway. Big Finish's next *Short Trips* collection, *Solar System*, will feature the following ten short stories: *Mercury* by Eddie Robson; *Venus* by Stuart Manning; *Earth* by Jim Mortimore; *Mars* by Trevor Baxendale; *Saturn* by Andy Russell; *Jupiter* by Alison Lawson; *Uranus* by Craig Hinton; *Neptune* by Richard Dinnick; *Pluto* by Dale Smith; and *Sedna* by Andrew Frankham (his story is a sequel to Richard Dinnick's *Neptune*). The collection is published in September.

▼ TIDES OF TIME



The third *Doctor Who* Graphic Novel from Panini will be published in June. *The Tides of Time* collects together all of the original Fifth Doctor comic strips from the pages of **DWM**, as well as the Fourth Doctor story *Timeslip*.

RADIPHONIC REISSUE

The two CDs of *Doctor Who at the Radiophonic Workshop*, featuring music and sound effects from the series, have recently been reissued. Volume 1 features music from 1963-69, while Volume 2 covers 1970-80. Both CDs are available from music retailers now, priced £13.99.

▼ WILLIAM RUSSELL RETURNS

BBC AUDIO
DOCTOR WHO
THE ICE WARRIORS
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD

BBC Audio has confirmed the release of a new limited edition tin. *Travels in Time and Space* will contain the recent *Doctor Who and the Daleks* release, narrated by William Russell, and also talking book versions of *Doctor Who and the Zarbi* and *Doctor Who and the Crusaders* – also to be narrated by Russell. It will be released in November. BBC Audio will be releasing the six-part 1967 story *The Ice Warriors* on a double CD on 1 August, with linking narration from Frazer Hines.

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

MAY

■ SATURDAY 28

TV Doctor Who: The Doctor Dances by Steven Moffat [Ninth Doctor, Rose and Jack] *BBC One*

TV Doctor Who: Time Flight by Peter Grimwade [Fifth Doctor, Nyssa and Tegan] *UKTV Gold*

■ SUNDAY 29

TV Doctor Who: Arc of Infinity by Johnny Byrne [Fifth Doctor, Nyssa and Tegan] *UKTV Gold*

JUNE

■ SATURDAY 4

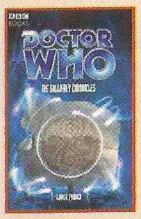
TV Doctor Who: Boom Town by Russell T Davies [Ninth Doctor, Rose, Jack and Mickey] *BBC One*

TV Doctor Who: Snakedance by Christopher Bailey [Fifth Doctor, Nyssa and Tegan] *UKTV Gold*

■ SUNDAY 5

TV Doctor Who: Mawdryn Undead by Peter Grimwade [Fifth Doctor, Nyssa and Tegan] *UKTV Gold*

■ MONDAY 6



Novel Doctor Who: The Gallifrey Chronicles by Lance Parkin [Eighth Doctor] *BBC Books*

■ SATURDAY 11

TV Doctor Who: Bad Wolf by Russell T Davies [Ninth Doctor, Rose and Jack] *BBC One*

TV Doctor Who: Terminus by Steve Gallagher [Fifth Doctor, Nyssa, Tegan and Turlough] *UKTV Gold*

■ SUNDAY 12

TV Doctor Who: Enlightenment by Barbara Clegg [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

■ MONDAY 13

BBC DVD
DOCTOR·WHO

DVD Doctor Who: Aliens of London / World War Three / Dalek by Russell T Davies and Robert Shearman [Ninth Doctor and Rose]

■ SATURDAY 18

TV Doctor Who: The Parting of the Ways by Russell T Davies [Ninth Doctor, Rose and Jack] *BBC One*

TV Doctor Who: The King's Demons by Terence Dudley [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

■ SUNDAY 12

TV Doctor Who: The Five Doctors by Terrance Dicks [Fifth Doctor, Tegan and Turlough] *UKTV Gold*

■ THURSDAY 23

DWM Issue 358 published *Panini Comics* £3.99

■ ALSO THIS MONTH

Audio Drama Doctor Who: Unregenerate! by David A McIntee [Seventh Doctor] *Big Finish*

Audio Drama Gallifrey: Pandora by Justin Richards *Big Finish* £10.99

Graphic Novel Doctor Who: The Tides of Time by Steve Parkhouse [Fifth Doctor] *Panini* £14.99

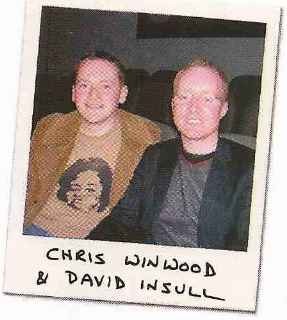
Except where stated: BBC Books novels £5.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £14.99 [all double CD]. All prices are RRP.

SPECIAL REPORT: DWM SCREENING

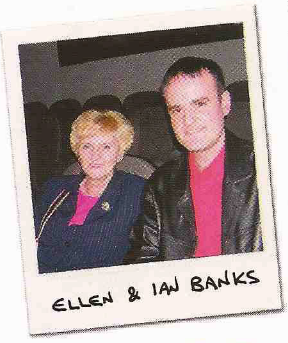
A GRAND DAY OUT!

IT'S 11AM ON 21 MARCH, AT THE BBC'S CENTRE House complex in West London. A lucky group of **DWM** readers has gathered opposite Television Centre. This Monday is devoted to three advance screenings of *Rose*, the first BBC Wales episode, which will hit the national jackpot with over ten million viewers 128 hours later. There's a sense of nervous expectation before we reach the screening rooms...

One hour later, having screened the first episode and a montage of clips from later ones, we were asking: what had our assembled readers made of this brand new start for *Doctor Who*? Luckily, about two dozen of them lingered to give their reactions. Twenty people were already devoted viewers well before the last TV series in 1989, with the 1970s providing the formative years (and first *Doctor Who* memories) for ten of them. Two readers could recall the series' launch in 1963 – and both came to watch *Rose* with their grown-up offspring, now also long-term fans. A handful had been drawn in during the 1990s, through the 1996 TV Movie or older videos. Also in attendance, a few wide-eyed schoolchildren, and two newlyweds. It was time to take some soundings from our panel.



CHRIS WINWOOD & DAVID INSULL



ELLEN & IAN BANKS

What were your first reactions to *Rose*?

James Sloan: Very impressed! It had 'Pilot episode' written all over it, but I loved how well it flicked from light to dark. It easily stands up against glossy American shows like the new *Battlestar Galactica*.

Mark Porter: The contemporary London feel didn't feel forced. If you weren't a fan, you could enjoy it just as a piece of TV. It needs to appeal to tons of people, not just a small minority.

Ian Banks: Wholly spectacular. Hollywood-style effects definitely give it the cinema feel, but everything about it was British. It was slick and very trendy. Has *Doctor Who* ever been that before?

Ellen Banks: *Rose* is certainly more movie-like, but without the glitz many American things have. We'll need to re-watch it; you really had to concentrate.

Christopher Lyman: It was incredibly energetic for a Saturday evening programme. It picked up and ran with the pace of that fantastic title sequence, but never felt rushed.

Michael Bentley: I liked the open humour. Normally, we might laugh at *Doctor Who* for all the wrong reasons, but today it was for the right ones.

Jonathan Burnside: This was like *City of Death* [1979], uncorked and poured for the 21st century! The Nestene back-story was there to be reconstructed, if you want, but it didn't obstruct the pile-driving narrative.

Kristian Mears: It exceeded expectations. For its timeslot, its tone needs to be quite light, but there are serious moments. The CGI effects were incredible.

Nigel Turner: What impressed me most was seeing 'real people' in *Doctor Who*; people shopping, guys with families who use the internet...

David Insull: I wasn't sure about the wheelie bin; I suppose that's for the younger audience.

Chris Winwood: But that's what the kids will be talking about in the playground next Monday!

Tom Robinson (a viewer since 1963): Having worried that it might not be as good as previously, I really enjoyed every bit of it.

What did you think of the new Doctor – and Rose?

Michael Bentley: Christopher Eccleston's Doctor was instantly impressive. It took me about five minutes to warm up to Rose, but Billie Piper gave a really good performance. They've put down the right foundation stones.

Lee Beckett: I didn't realise how really witty Christopher would be. With his 'serious' reputation, it was a complete culture shock.

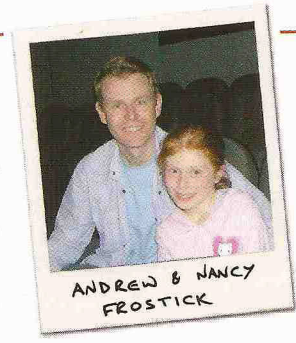
Angela Robinson: It's great to have a Doctor enjoying what he does, and a normal girl who isn't as extreme as Ace.

Nigel Turner: Rose has kept her cockney accent for longer than [1960s companion] Dodo!

David Rees: I was just gobsmacked: from Christopher's films, like *28 Days Later*, I expected a hard, dour character, almost like the First Doctor. Billie's rapport with Christopher will carry the series.

Adam Lloyd: There was good chemistry between them, they seemed to click straight away.

Kate Green: I'm less sure about that, and a bit worried about their so-called romance.


ANDREW & NANCY FROSTICK

David Insull: I had thought Tom Baker's Doctor was the most alien, but now... there's just something about him being detached from human life.

Chris Winwood: He was perfect – so confident, but able to admit that Rose had saved the day. I knew Billie could do great things, and she was spot-on.

Ellen Banks: Christopher now epitomises what I'd consider a modern Doctor to be.

James Sloan: Rose is the heart of it, as the producers always said. It's harder to know what's happening with him – is he an ambassador now, quoting treaties? But it was best not to mention Gallifrey yet.

Mark Porter: Initially the Doctor seemed jokey, but later he pulled off being powerful without being over the top.

Christopher Lyman: They're both brilliant actors, and Christopher and Russell T Davies' interpretation has really freshened the series up.

Nicola Crookes: I like the Doctor because he's Northern, like me – and Rose because of her solid back-story.

Jonathan Burnside: The lingering image was of them running across Westminster Bridge, hand-in-hand, passing over the camera. That's how it should be: charging off into danger and rescuing each other.

What was the most startling thing about *Rose*?

Bethany Kirkham: When the arm came from behind the sofa and attacked them.

David Rees: That made me jump as well!

Chris Winwood: How bang-flash exciting it was; they put so much into it in no time at all.

James Sloan: How the Doctor handles people – like dealing with Jackie when she seems desperate to seduce him.

JONATHAN BURNSIDE & PAUL WILLIAMS

Jonathan Burnside: That it was so much fun – frothy, even, which you would not say about *Spearhead from Space* [1970]. Also, the level of domesticity; this was *Doctor Who* at the kitchen sink.

Nigel Turner: The amazing basement sequence with the Nestene – one *Resident Evil* game has a similar scene, but really this was better!

Kristian Mears: The standard of the acting: they were taking it seriously.

Andrew Frostick: The final shot of Rose running full-pelt into the TARDIS.

Nancy Frostick: When the Doctor pulled off Mickey's head!

Lee Beckett: How beautifully inviting it looked; a warm and really summery programme.

Kate Green: The stunning opening titles and music.

Adam Lloyd: The humour – there was some in the old series, but this was completely new.

Jonathan Miles: The inside of the TARDIS didn't look like a studio set. That was a real, living TARDIS.

Nicola Crookes: How 'simple' the story was, after the complex *New Adventures* and Big Finish stories.

BETHANY KIRKHAM & DAVID REES

Having seen some clips, which episodes are you most looking forwards to?

Chris Winwood: Based on the incredible photo in *The Times* recently, I want to see Jabe the tree.

James Sloan: *The End of the World* looks spectacular, but the Dickens episode might induce nightmares for years.

Nicola Crookes: Mark Gatiss' historical, because it looks more like horror than sci-fi.

Michael Bentley: Mark actually texted me in September to say 'I'm on the set and it looks amazing!' That amazement carried me through the last few months.

Jonathan Burnside: *Aliens of London*, after that shot of Big Ben being sliced, and the Second World War story. Its iconography looks truly disturbing.

Christopher Lyman: The clip where the Dalek says "Elevate!" – brilliant.

Paul Williams: *Dalek* is an obvious choice, but the way they've done that looks very interesting.

Tom Robinson: The one with Simon Pegg, although I don't know what it's about!

Angela Robinson: It was going to be the Victorian one, but they all looked good – especially the one with the flying lizards.

Ian Banks: Having been down to the hospital location, [Steven Moffat's] *The Empty Child* will be really atmospheric.

David Trenholme: Yes, those scenes with Richard Wilson, and people in gasmasks, looked impressive.

Jonathan Miles: Anything with a cliff-hanger will be a piece of my childhood coming back.

Mark Porter: The whole series seems colourful and exciting. Those clips all looked absolutely fabulous!

Report by Mark Wyman. Our thanks to Michelle Osborn for organising the screenings.

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

OBITUARY

John Bennett [left], who played General Finch in *Invasion of the Dinosaurs* (1974) and Li H'sen Chang in *The Talons of Weng-Chiang* (1977), died on 11 April aged 76.

DOCTOR 10 CARPETED

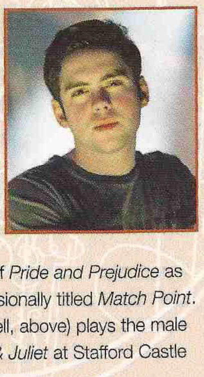
A kilted **David Tennant** made his first public appearance post-Doctor announcement on the red carpet at the BAFTA Television Awards on 17 April at London's Theatre Royal, Drury Lane. He said, "I'm wearing MacDonald tartan tonight, whether I'm wearing like a true Scot – I refuse to reveal anything."

THE ALBINO DOCTOR

Christopher Eccleston will reportedly don a long white wig to play brainwashed albino monk Silas in the forthcoming Ron Howard-directed film adaptation of bestseller *The Da Vinci Code*. Eccleston contributed to *A Party to Remember*, marking the 60th anniversary of VE Day on 8 May and narrated Channel 4's *Porn Shutdown* on 25 April.

MUCH ADO ABOUT BILLIE

According to the *Sunday Mirror*, **Billie Piper**'s Hero in the new BBC version of *Much Ado about Nothing* will be a weathergirl. Piper was recently profiled by *Hello!* magazine, and is rumoured to be a recurring guest star in the forthcoming third series of *Little Britain*, playing Vicki Pollard's nemesis! Nicola Shindler of Red Productions told *The Stage* (31 March) she has plans to work with **Russell T Davies** again. Davies told **DWM**, "I've only got tentative plans with Nic for a BBC project for autumn 2006 – nothing except those words exists as yet!" *Russell T Davies Unscripted* aired on BBC Four from 11 April and was also shown by BBC Two on 4 May. Newly-elected Prime Minister Harriet Jones aka **Penelope Wilton** will appear in Thomas Middleton's *Women Beware Women* later in the year and as Mrs Gardiner in a new feature film version of *Pride and Prejudice* as well as in Woody Allen's provisionally titled *Match Point*. **Bruno Langley** (Adam Mitchell, above) plays the male star-crossed lover in *Romeo & Juliet* at Stafford Castle from 30 June to 16 July.



DOCTORS ON TOUR

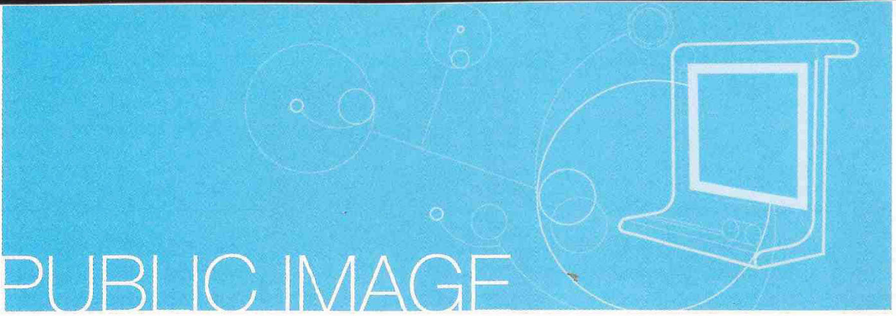
Colin Baker's run in *Dracula* concludes with: 30 May-4 June – Cliffs Pavilion, Southend (Box Office 01702 351135); 7-11 June – Repertory Theatre, Birmingham (0121 236 4455); 13-18 June – Theatre Royal, Brighton (01273 328488). **Sylvester McCoy**'s *Arsenic and Old Lace* wraps up with: 30 May-4 June – New Theatre, Cardiff (029 2087 8889); 6-11 June – Theatre Royal, Windsor (01753 853888); 13-18 June – Theatre Royal, Norwich (01603 630000). *The Trial of a Time Lord*'s Inquisitor, **Lynda Bellingham** is Liz in *Losing Louis* at London's Trafalgar Studios until 25 June.

CANNED MCGANN

Paul McGann plays Paul, married for 25 years, on the verge of a nervous breakdown, in *Gypo*, a film also featuring *Resurrection of the Daleks*' **Rula Lenska**, which screened at the Cannes Film Festival on 17 May.

QUICKIES

Peter Davison's latest series of *The Last Detective*, including a script by **Kevin Clarke** (*Silver Nemesis*) is due on ITV1 around the end of May. Radio 4 is broadcasting the eight-part *Quandary and Quintessential Phases* of **Douglas Adams**' *The Hitchhiker's Guide to the Galaxy* (to 21 June) – the 1981 TV version is being repeated on BBC Two until 7 June as is the first season of *The League of Gentlemen* featuring **Mark Gatiss**. **Stephen Gallagher**, (*Warriors' Gate* and *Terminus*) has scripted four-part science thriller *The Eleventh Hour* to star Patrick Stewart on ITV1 next winter.



PUBLIC IMAGE

TOM SPILSBURY TAKES A LOOK AT HOW THE NEW SERIES HAS BEEN FARING ON BBC ONE...

THE DOCTOR IS BACK AND SO IS HIS AUDIENCE, it seems, with the series trailing only *EastEnders* as the BBC's top-rated show over the past couple of months.

Following the headline-grabbing 10.81 million figure for *Rose*, *The End of the World* managed a final tally of 7.97 million, enough to make *Doctor Who* the 19th most-watched show on the weekly chart, mainly behind soap opera episodes (five *Coronation Streets*, four *EastEnders*, and six *Emmerdales*, plus England's World Cup qualifier against Azerbaijan, and a couple of ITV1's Sunday night big-hitters – *Midsomer Murders* and *Heartbeat*). *Doctor Who* was notably ahead of the week's big returning series, ITV1's *Footballers' Wives*, which attracted 6.85 million.

Onto week three, and *The Unquiet Dead* proved even more successful, with a final rating of 8.86 million, which not only beat its immediate rival, *Ant & Dec's Saturday Night Takeaway* (7.26m), but also two of the week's six visits to *Emmerdale*, *The Royal Wedding* (7.36m), and *Grand National Grandstand* (8.21m). Only *Heartbeat* (9.03m) could sit with the Doctor alongside the three big soaps.

Aliens of London, faced an uphill struggle to overcome the final episode in *Ant and Dec's* run, with the Geordie duo going all out to end their series on a high. Although early figures suggested that *Saturday Night Takeaway* might have scored a late consolation goal after the results of the past three Saturdays, the destruction of Big Ben ultimately proved a bigger draw than Ant McPartlin's bushtucker trial. Final scores for the night: *Doctor Who* – 7.63 million; *Ant and Dec* – 7.37 million. Given that *Takeaway* had never previously lost out to any other channel since its launch in 2002, *Doctor Who*'s four consecutive victories over the show will have no doubt sent the champagne corks flying at BBC Wales. For the first time since the new series began, however, *Doctor Who* was not the most-watched Saturday night show, with BBC One's perennially popular hospital drama *Casualty* nudging in front with 8.54 million.

World War Three, the second half of the story begun in *Aliens of London*, faced a new rival on 23 April, with ITV1's *Celebrity Wrestling* arriving in the schedules in a blaze of publicity. Featuring such high-profile celebrities as James Hewitt, Kate Lawler, and, erm, that bloke who used to go out with Jade from *Big Brother 3*, ITV1's new flagship Saturday night show was set to 'exterminate *Doctor Who* in the ratings once and for all'. Well, if you believed the *Daily Star*, anyway.

Radio Times
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LONDON/ ANGLIA
30 APRIL–6 MAY 2005 93p
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▲ *"Vote Dalek!" The* **Radio Times** *gave* **Doctor Who** *its second cover of the current series, and its 22nd cover in total. Only the Queen has had more, we're told...*

WIN TICKETS TO THE STAR WARS PREMIERE
TV&SATELLITE WEEK
THE DALEKS ARE BACK!
YOU'RE HIRED!
TVguide
The Daleks are back...

Viewers voted with their remotes, with 7.98 million choosing to watch Downing Street get blown to high heaven, while only 3.92 million watched... well, whatever was going on on the other side. The tabloid newspapers which had been singing the praises of *Celebrity Wrestling* just days earlier, were quick to put the boot in – the *Star*'s Dominik Diamond commenting, "I warned you [the *Celebrity Wrestling* producers] that going up against the utter slice of TV perfection that is *Doctor Who* was just plain wrong. But you went ahead with it. And got your asses whupped in the ratings." *Doctor Who*'s slightly lower number 20 position was due to the number of *Coronation Street* episodes broadcast that week. *Seven*?! Do they never sleep?

Saturday 30 April saw the return of one of Britain's most terrifying national icons (no, I don't mean Annabel Croft). The Daleks' long-awaited appearance prompted *Doctor Who* to be featured on the cover of the *Radio Times* for the second time in six weeks as well as several other listings magazines. As expected, *Dalek* was a massive hit, even on a particularly sunny Bank Holiday weekend evening. An 'overnight' 7.83 million viewers watched the bronze baddie escape, exterminate and elevate, and the final 'timeshifted' figure should certainly see the episode top 8 million. Spare a thought for ITV1, though, which suffered its third-worst Saturday night performance ever. *Celebrity Wrestling* just scraped past the 3 million mark, while *Hell's Kitchen* could only attract 3.3 million. Even the once-untouchable *Who Wants to Be a Millionaire* was sunk with an all-time low of 3.8 million. ITV1 was only able to average 16.9% of the available audience all evening, while *Doctor Who* (43%), *Casualty* (7.3m, 34%) and *The National Lottery: Come and Have a Go* (6.2m, 32%) helped to win a hugely successful night for BBC One.

The Long Game retained most of *Dalek*'s audience, with an 'overnight' 7.51 million. The final figure should be roughly 8 million, suggesting that *Doctor Who* has now settled down with a loyal 'core' audience of around 7.5 million. *Celebrity Wrestling* proved itself a dead duck, with a new low of 2.56 million (14%). Even a rerun of 30-year-old sitcom *Porridge*, scheduled against both shows, attracted more viewers on BBC Two with 2.8 million! Three days later ITV1 announced that the wrestlers would be pulled from the schedules early.

Next time, we'll see how the Doctor copes with a change to the timeline – no, it's not the Reapers, but the BBC schedulers moving him back to 6.25pm to make way for *The Eurovision Song Contest*... ■

DOCTOR·WHO 2005 SERIES RATINGS UPDATE

EPISODE	TRANSMITTED	RATING (Top 75 Position)	AUD SHARE	BBC3 RPT(S)**	HIGHEST-RATED OPPOSITION (Channel)	RATING (Top 75 Position)	AUD SHARE
SPECIAL PROGRAMMES (*Story* and *Mastermind* broadcast on BBC Two, *A New Dimension* broadcast 17.25 on BBC One)							
The Story of Doctor Who (rpt)	19 March 2005	2.42m (–)	11.24%	N/A	Ant & Dec's Saturday Night Takeaway (ITV1)	8.49m (17th)	39.42%
Doctor Who Mastermind	19 March 2005	1.71m (–)	7.26%	N/A	Casualty (BBC One)	8.32m (18th)	35.33%
A New Dimension	26 March 2005	4.02m (67th)	25.55%	N/A	Stars in Their Eyes: The Grand Final (ITV1)	5.01m (40th)	28.32%
SERIES EPISODES (All first broadcast 19.00, BBC One)							
1 Rose	26 March 2005	10.81m (7th)	44.84%	N/A / 0.63m	Ant & Dec's Saturday Night Takeaway (ITV1)	7.47m (20th)	31.59%
2 The End of the World	2 April 2005	7.97m (19th)	37.84%	N/A / 0.47m	Ant & Dec's Saturday Night Takeaway (ITV1)	6.23m (29th)	31.02%
3 The Unquiet Dead	9 April 2005	8.86m (15th)	37.78%	N/A / 0.37m	Ant & Dec's Saturday Night Takeaway (ITV1)	7.26m (25th)	32.30%
4 Aliens of London	16 April 2005	7.63m (18th)	35.67%	N/A / 0.61m	Ant & Dec's Saturday Night Takeaway (ITV1)	7.37m (20th)	36.07%
5 World War Three	23 April 2005	7.98m (20th)	38%*	0.17m/0.55m	Celebrity Wrestling (ITV1)	3.92m (TBA)	21%*
6 Dalek	30 April 2005	7.83m* (TBA)	43%*	0.18m*/0.54m*	Celebrity Wrestling (ITV1)	3.05m* (TBA)	18%*
7 The Long Game	7 May 2005	7.51m* (TBA)	39%*	0.16m*/0.62m*	Porridge (repeat) (BBC Two)	2.8m* (TBA)	15%*
DOCTOR WHO CONFIDENTIAL (All first broadcast 19.45, BBC Three)							
1 Bringing Back the Doctor	26 March 2005	0.87m	–	N/A / N/A			
2 The Good, the Bad...	2 April 2005	0.37m	–	N/A / N/A			
3 TARDIS Tales	9 April 2005	0.55m	–	N/A / 0.23m			
4 I Get a Side-kick Out of You	16 April 2005	0.52m	–	N/A / 0.41m			
5 Why On Earth?	23 April 2005	0.41m	–	0.09m/0.36m			
6 Dalek	30 April 2005	0.52m*	–	0.11m*/0.34m*			
7 The Dark Side	7 May 2005	0.49m*	–	0.10m*/0.33m*			

* Preliminary 'overnight' figure only.

** Sunday *Doctor Who* repeats broadcast at 19.00 on BBC Three. From Episode 5 (*World War Three*) an additional BBC Three repeat was shown at around midnight on Saturday night.

Doctor Who Confidential repeats broadcast at 19.45 on Sundays from Episode 3 (*TARDIS Tales*) onwards, and also at around 01.00 early Sunday morning from Episode 5 (*Why On Earth?*) onwards.

From Episode 6 (*Dalek*), the Sunday evening *Confidential* repeat was a 15-minute cut-down version.

Figures: BARB/*Broadcast*.

DOCTOR · WHO

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DWMAIL

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Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)

So, did you see all the comments in the newspapers recently about *The Unquiet Dead* being too scary for children to watch? Well, our next few correspondents seem to disagree...

HAVING A GAS

I've watched all of the new series and they were all very good and exciting. The part where the ghost came out of the woman's mouth in Episode 3 was also quite scary. I think the new series is really good.

JESSICA SALISBURY (9) E-MAIL

I came across *Doctor Who* in my classroom at school. I quite liked the old series, and at first I didn't really know how the BBC could make it modern but I'm glad they did. My favourite episode is *The Unquiet Dead* because the Gelths were amazing. They even involved Charles Dickens and having him save the day instead of the Doctor. I think the new series is fantastic and should carry on for as long as it can.

RACHEL HATCHER E-MAIL

I have been watching the new series of *Doctor Who* and I think it's great. I think it would be really exciting to be the Doctor's assistant. My favourite episode so far is Episode 3 because it was the scariest. I like the bit where Rose is talking about all the modern day things with Gwyneth. It is funny because Gwyneth does not like to admit that she knows what Rose is talking about.

LAURA STONE (9) E-MAIL

The Unquiet Dead was the best episode with the Gelths and Charles Dickens with his everlasting books. I'd like to write a book that was everlasting!

FAITH RICKARD E-MAIL

Thumbs up for Episode 3, then, but how did *Aliens of London* and *World War Three* – this series' first two-parter – go down?

ART WITH A CAPITAL 'F'

The Slitheen story was a marvellous romp, crammed with inventive touches, managing to be cheeky, funny and unsettling in a peculiarly nightmarish way.

Five episodes in and I am rapidly coming to the conclusion that no other approach could have been more effective in re-shaping *Doctor Who* as mass-appeal television for a modern family audience.

ROB CRACKER E-MAIL

Sandwiched between an epic opening (Big Ben hit by crashing spacecraft!) and an epic ending (Downing Street blown up!) was a pretty tedious runaround that seemed more like a parody of *Doctor Who* than an attempt to update it, with hammy performances from the guest cast, lazy scripting and oh-so-clever jokes about 'massive weapons of destruction'. The Slitheen were utterly unconvincing, and the big cliffhanger was far too easily resolved (zap one and you zap them all apparently).

As for the gas, this got old very quickly. I realise that this was meant to indicate who the disguised aliens were, but surely there was a less puerile way this could have been accomplished. Even some touching human drama involving Rose couldn't save this one...

ANDREW SANDERSON E-MAIL

Aliens of London was my favourite episode so far. I much prefer the slightly slower pacing, and look forward to the remaining two-parters. Perhaps next series we could have a couple more longer stories?

NEIL ROBERTS BRISTOL

So Mickey was the police's prime suspect in Rose's disappearance, was he? Blimey, who was the copper that arrived at that bit of reasoning?

PC Scunthorpe "So your daughter has gone missing, has she?"
Jackie "Yes."
PC "And when was she last seen?"
Jackie "Oo, I reckon it would've been that night when thousands of shop mannequins came to life and marched through town in a murderous rampage of death."
PC "I see. Hmmm... Tell me, did she have a boyfriend?"

RON LILYCROPP E-MAIL

At my son's school, Year Three children (aged seven-eight) are performing a *Doctor Who* assembly where they play the Doctor and Rose and are chased by the Slitheen. And as I glanced at my five-year-old son, James, during *Dalek*'s finale I saw him silently crying at the Dalek's death. Our show is changing lives. Again.

NEIL FEIST E-MAIL

And on the subject of *Dalek*...

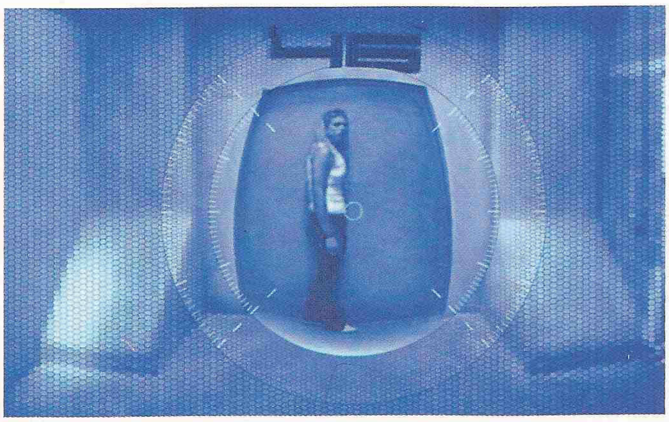
HEAVY METALTRON

Dalek was outstanding: intelligently written, emotionally involving, superbly acted by all the main cast, tense, gripping, scary, moving, and with occasional dashes of incidental humour to contrast with the seriousness of the situation. It was a masterwork in how to do a dramatic *Doctor Who* story perfectly in 45 minutes, feeling neither too rushed nor too slow. Wow!

MARK SAUNDERS E-MAIL

I remember watching *Remembrance of the Daleks* when I was about eight, and having had to wait 17 years to

> "*Dalek* encapsulated everything I ever loved about the series, and it brought tears to my eyes..."



WE ALSO HEARD FROM NICK MELLISH; "I reckon that Christopher Eccleston should get his foot caught in one of the TARDIS girders, fall to the floor and regenerate into David Tennant. That really *would* be the trip of a lifetime..." **DAVID HERDING**; "What do Class 4G think of the new series?" Er, we don't know. We think they may have left school. But if Alex, Ben, Duncan, Erin, James, Jo, Karri, Ruby, Verity or Willy are reading, why not drop us a line and let us know!

see the Daleks in action again could have resulted in a huge anti-climax, but I can honestly say the finished result was probably the finest *Doctor Who* I've ever seen! Chris and Billie were superb (again) and Rob Shearman should be nominated for a Bafta. It just keeps getting better!

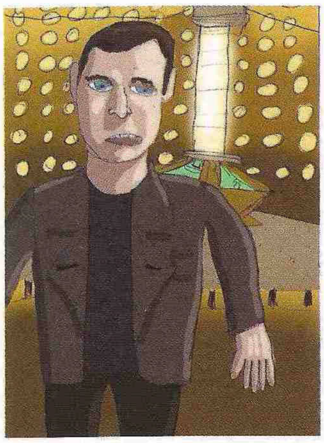
STEVE CROMPTON COLCHESTER

Dalek encapsulated everything I ever loved about the series, and, I'll admit it, it brought tears to my eyes. The final scene between the Doctor, Rose and the Dalek was amazing. Knowing that I have at least 21 more episodes to see, however, fills me with excitement. I feel like a child again.

MIKE MAGRO JR E-MAIL

They say miracles don't happen, but... Not only is my wife (a confirmed *Doctor Who* hater) enjoying this new series, but at the end of *Dalek* she cried. A big green blob with tentacles and one eye... and *she cried*! Fantastic.

ANDREW BADLEY E-MAIL



'The Doctor' by Ashley Betton (age 9).

NOODLE DOODLE MAN

Having watched – and, on the whole, enjoyed – every episode of the new series so far, I think I've now got a real grip on the character of the Ninth Doctor. Bearing that in mind, would **DWM** be interested in a series of lifestyle features where TV's most famous Time Lord shows us how to do everyday things? As a free sample I enclose *The Ninth Doctor's Guide To Making A Pot Noodle*:

1 Heat kettle.
2 Drop sachet and get angry/cry.
3 Get Rose (or Charles Dickens, or Mickey) to do it for you instead.
4 Find that Rose is busy talking to a female servant-type again.
5 Wave sonic screwdriver over switch marked 'Make Pot Noodle'.
6 Eat Pot Noodle and say "Fantastic!"
7 Talk about what the Pot Noodle was like for five minutes to fill timeslot.
8 Regenerate.

Spot on, I think. Do I get the job?

STEVEN BACKWELL E-MAIL

Er, no.

DISAPPOINTED...

I want to love it. I'm really trying! I tune in each week, willing to be spellbound. And each week I've got to pretend not to be disappointed. Farting aliens? Chav city? The obligatory 'adult' reference every episode? *World War Three* felt more like *'Allo 'Allo!* than anything else. But I know the old series didn't deliver a *Talons of Weng-Chiang* every week, so I'll keep watching and trying. And Billie Piper *is* very good...

CHRISTOPHER COLLEY E-MAIL

The new series has reduced the Doctor to the role of taxi driver – delivering Rose into adventures, with absolutely no sense of the Doctor being a strong central character. Russell T Davies has produced a Doctor ideal for the Blair generation – all glossy spin, but with no substance.

ROY WATSON-DAVIS E-MAIL

LOVE IS ALL AROUND

After reading *The Love Invasion*, I think Gareth Roberts and Clayton Hickman have done it again! This strip perfectly evokes the feeling of the new series, and the performances of the regulars in particular. Very well done! But, please, this doesn't mean no more Scott Gray, does it?

ROBERT SMITH E-MAIL

Fear not, Scott will be back soon...

DOCTOR NEW

As regards the announcement of David Tennant as the next Doctor, I must say that it is a bit of a shock to have an actor playing the part who is younger than me. It shouldn't be allowed. Bah humbug! Anyway, I wish Mr Tennant all the best, and I will be watching come Christmas!

PHILLIP TRICKER CLACTON

David Tennant *is* Doctor Who... thank heavens! Tennant was absolutely magnificent in *Casanova* which has proved the TV highlight of the year – yes, even better than *Doctor Who*!

DARREN TREE E-MAIL

SPEAK OF THE DEVIL...

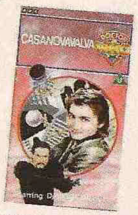
Just got my new issue of **DWM**. You made a new Time Lord very happy. Gawd bless yez all.

DAVID TENNANT E-MAIL

FOOL CIRCLE

CASANOVAVALVA

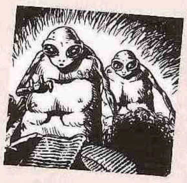
To the 'artists', first of all, and **Brian Bate** sent us his suggestion for the new Doctor's opening episode – his marvellous photoshopped effort can be seen to the right.



TIBETAN SLITHEEN

Meanwhile **Simon Clabby** obviously has too much time on his hands: "My girlfriend noticed that the Slitheen looked a lot like Boobahs when climbing out of their disguises. It was then I realised; If the Slitheen disguised themselves as Yeti, they could gain entry to any nursery in the world!" Er, thank you, Simon. You're scaring us.

But Simon's not the only one who's been busy thinking about where he's seen the Slitheen before. **James Hyles** urges us to check out **Doctor Who Weekly** issue 28 from 1980, where the Fourth Doctor is confronted by some strange-looking aliens. Ooh, spooky!



STORE POINT

Meanwhile **Henrik Hansen** of Battersea wrote to us to pass on his thanks to Russell T Davies for namechecking him in *Rose*. "I didn't even know you knew I existed," he blubs. "Maybe you saw one of my witty responses to the *Time Team*. In any case, I wanted you to know I was touched that you named a department store after me..." Er, so anyone else spotted themselves in *Doctor Who*? Let us know! ■

COMING IN DWM 358

TROUBLE AT T'MILL?

DWM braves flying Daleks, Gelth, Reapers, vats of living plastic and time vortexes to bring you the full story of *Doctor Who*'s snazzy CGI revolution as we talk to the clever people at **The Mill**!

TALKING THE MICKEY

We catch up with poor, beleagured Mickey Smith – alias **Noel Clarke** – and ask him what it's like to be eaten by a bin, attacked by a Slitheen and *still* get left behind after every adventure!

We also have interviews with *Father's Day* star **Shaun Dingwall**, and *Empty Child* actress **Florence Hoath**, as well as director **James Hawes** – who tells us if the Doctor really can dance!

PLUS

A brand-new strip adventure, **Art Attack**; the results of *The DWM Awards*; all the latest reviews in *After Image* and *Off the Shelf*; your views on the series in *DWMail*; *The Time Team* watch *Underworld*; and **Russell T Davies** invites you into his world in another unmissable *Production Notes*. Not to mention more news of Series 2...

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 23 JUNE 2005, PRICE £3.99

The Piper's Tale

Benjamin Cook presents the highlights of **Billie Piper**'s recent 'round table' interview with the press. "This show is essentially a celebration of life," she tells him...

ROUND-TABLE INTERVIEWS CAN BE A double-edged sword. On one hand, it's more efficient: three hours' worth of promotional interviews with a dozen journalists, done in 15 minutes. On the other, it's a rather clumsy format: there's often no conversational flow, no real sense of the person being interviewed. Afterwards, everybody claims right to everything that's said as their own – identical quotes appearing in every publication.

However, this particular chat is a bit different, due to its friendly and forthcoming interviewee, the lovely Billie Piper, as lively and as eager to please as ever.

The setting is March's *Doctor Who* press launch in Cardiff, where the first episode of the new series is premièring.

"Hiya! How's everyone doing?" Billie asks the firing squad of hacks as she waltzes in, positively glowing. Batten down the hatches, Billie, here come the questions!

Did you enjoy the whole experience of filming?

Billie I loved it. It's been a gruelling schedule, but it's been a rewarding one – especially now, sat here with everyone and getting the feedback, finally. It's quite overwhelming, to be honest, but it was an incredible adventure, and I've learned so much.

What do you most feel you've learned?

Oh God, everything. I mean, how to manage a life and a career, how to *not* manage a life and a career, how to work under intense working hours and demanding schedules. It's stamina, basically – stamina is a key part of this whole project.

It seems quite an active part!

Yeah, I had to be quite physical. Although, towards the end, I really messed up my knee, so I had to get the others to do the more physical stuff! The great thing about Rose is, she'd rather talk herself out of a confrontation than use some crazy kickboxing technique – thank God!

Chris talked about how Rose is a heroine that young girls will look up to. How do you feel about being a role model to kids?

It's only now that I'm here, talking to you all, that it's finally sinking in. Rose is a feisty character – she's gutsy and she's got balls and she just goes for it, she's impulsive and she's got great instinct. She's positive, she's ambitious, she's full of conviction and confidence. Sometimes that winds her up in trouble, but she's 19 years old, she doesn't always think logically. I don't fear that, playing Rose, I'm going to be a bad influence. Rose is a good character to relate to or aspire to. When I was singing, there was that kind of... you know, to some kids, I suppose I was a role model then, and you can do some good. You can encourage people and make them feel good about themselves – tell them to do things with their lives. That's what's so great about this part, and about the series: it's so life-affirming. Even though there's a lot of s— going on in the world, there are also really, really great things, which kids don't hear about. This show is essentially a celebration of life and existence, and that's what so bloody clever about it.

Billie, over the last few months, you've had your private life dragged through the tabloids. How have you coped with that?

I don't know how I coped with it: I just seemed to. It's not been as tough as maybe everybody thinks. It's all friendly: there are no bad, hard feelings or resentment, it's been a very amicable split [from husband Chris Evans]. I think, because the schedule has been so demanding, I've had to stay focussed. It's been a massive commitment.

You and Chris *are* getting divorced, then?

Yes, we are.

Do you blame *Doctor Who* for the breakdown of your marriage?

I think it worked for me and it worked against me. I mean, when everything kicked off in my personal life... when something as heavy as that happens, you do kind of throw yourself into your work, but I was already in the thick of it by that point.

Have you sent Chris a tape of this episode?

No, I haven't, but I probably will do, yeah.

Is this a career move you were expecting – to shift into, sort of, teenage sci-fi?
Um, no. I didn't really know that much about sci-fi, and I didn't really show an interest in it before. I have this whole new understanding and love and passion for it. I'm a massive fan now. I certainly didn't see myself playing Doctor Who's assistant! My God, it's just a bit crazy. The thing that I tapped into when I read the scripts was, as much as it's sci-fi, it's very domestic... not so much in the first episode, but there's some really heavy, emotional family things that happen later on. I think it's a nice balance. If it was strictly sci-fi, working opposite Daleks every day, I just couldn't do it.

It's the same mixture as *Buffy*, isn't it?

▼ *An emotional moment for Rose, as she meets her long-dead father...*

Yeah! Oh, I love *Buffy* – and I love the musical episode [*Once More With Feeling*]. I'm trying to convince Russell [T Davies] to write one for *Doctor Who*, and I think he will as long as he can star in it!

Would you relaunch your singing career?
No. I don't want to sing again. No, I'm really happy acting. It's what I've always wanted to do, so I'm in a very good place right now. I'm so happy.

Did you see this series as an opportunity to prove yourself as an actress?
I don't really want to prove anything. I know that sounds a bit arsey, but I don't. I don't want to prove anything to myself or to anyone else. I just wanted to be part of it. This show's biggest selling point, because I wasn't a fan as a kid, was what was on the paper, what I felt I could bring to the table, the opportunity to work with Russell and, obviously, Chris, who's someone I've admired since I wanted to be an actress. I'm in really, really good, big, good hands!

You weren't a fan as a child?
No, I wasn't. I remember the freaky music, and this mad, eccentric guy running around in a long scarf, but I could never make sense of it at all. I was only about... I don't know, I was a tiny person. When I took the role, I didn't want to look at what had been before, because there's always that temptation, when you're stepping into someone else's shoes, to kind of go, 'Maybe I should do it how she did it?' But women are different now...

Do you think you had it easier than Chris, since Rose is a more modern companion? Maybe the Doctor is harder to do anything new with?
I don't know how Chris has done it, but he's done it and he's done it bloody well. I mean, it's like James Bond – it's a big deal. The thing with the Doctor is, he's established. There's nowhere for him to go. As an actor, that must be so frustrating. It must have been really tricky at times, but I think he's pulled it off marvellously. He's been marvellous.

▲ *Life with the Doctor has its fair share of scares!*

How do you feel about the Doctor and Rose's relationship? It seems like he's asking her out on a date in Episode 1!
Well, I suppose he is in a way. It's such an interesting dynamic, because it's a relationship that you can't ever put your finger on.

There's lots of holding hands.
There's *lots* of holding hands, yeah. There's just a suggestion, and I think it's however you choose to perceive it. From what I've seen of the other Doctors and their assistants – I've found it slightly chauvinistic at times and slightly patronising. In this series, they're on a par, they work together through and through, and they celebrate each other's brilliance, and they educate one another. They show each other their worlds. They're a perfect team.

He doesn't seem to relate very well to other people, though.
Oh yeah, the Doctor can be as cold as ice at times. Rose finds that really hard to deal with. She has her own morals and principals and they're all based on life as she knows it, and his greatest study is the human race, and humanity, and so he learns a lot about that through her.

Would you say that you're at all like Rose?
Yeah, that feeling of wanting something to happen in your life and not knowing how to go about it or express yourself in the right way to get what you want – that's something I definitely felt when I was in Swindon at 14. I just needed to get out, and I think Rose is very much like that. She can't put her finger on what it is, but it takes a 900-year-old man in a blue box to get her going.

Did you have much say in your costumes?
Lucinda [Wright], the costume designer, and I – it was a collaboration, really. Initially, it was important for Rose to be a bit grey, not really inspired by anything. When you see later episodes, you'll see that she kind of comes out of herself – she's a woman empowered towards the end. She saves the world every day, so she starts wearing red and... very bold and confident colours. Yeah, it's a journey.

Have you kept any props or costumes?
Maybe! [*Grins*] I've sneaked a few things... oh God, I shouldn't really say this, but there's loads of wires in the TARDIS and I've been making these TARDIS wire bracelets! It's so tempting to take stuff, cos you realise how important it is and just how brilliant it is and, my God, I could have the sonic screwdriver on my dressing table! I haven't got a Dalek as yet, but I'm working on it.

Has anything funny happened on set? What sort of things have gone wrong?
Oh God, endless things! I mean, the list goes on and on. I've been absolutely s— with stunts. I've fallen on my arse, I've cut myself, I've broken the props... I mean, that's given many people laughs. I fall over constantly – up *and* down flights of stairs – so the outtakes should be pretty funny.

> "Rose is a feisty character. She's gutsy and she's got balls and she just goes for it!"

What makes you laugh or embarrassed when you watch your episodes?
I can't watch them. I mean, that's how nervous I get about the whole thing. I'll watch it later on when I'm not so emotionally involved – when I can't change anything, basically. Then I'll watch it all and sit there screwing about what I could have done better.

▼ *Rose and her home from home – the TARDIS.*

Is there anything that you've not done in this series that you'd like to try in the next?
Yeah, what would I like to do? I'd like to incorporate some music in there somewhere. I don't know how we can do that, but I think it would be great if we could get, like, a massive dance sequence with loads of crazy aliens and stuff! I think that could be quite interesting. I'd like Rose to be corrupted by them and, ooh, maybe turn into one of them! I want to wear all the make-up – the special make-up. [*Laughs*] I do want to sit in that chair for three hours every morning attaching stuff to my face! ■

Diary of a DALEK

DOCTOR WHO
JOE AHEARNE

Last issue, we left the 7-year-old **Nick Briggs** trapped in a dark cell with Christopher Eccleston and director Joe Ahearne. Except that Nick is really 43 and is having the time of his life as the Dalek voice in the new series of *Doctor Who*... on telly and everything!

WEDNESDAY 27 OCTOBER 2004

WE REHEARSE THE FIRST DALEK-Doctor scene. Christopher Eccleston is dead serious about it. He's having fun; but he's talking about motivation, and he's excited about what the scene's *about*. He's very intense, but entertaining too... and completely down to earth. Director Joe Ahearne makes it clear that he has no problem with the scene having long pauses in it. He wants the words to hang in the air. He wants it to be brooding and moody.

Chris asks me if I'd like to come with him and sit quietly and go through the lines again. We go into a little darkened room and do the scene again. We talk about it being like two holocaust survivors talking. He's very intense when he rehearses. He stares at me as if I'm actually the Dalek. We have a bit of an idle chat for a while, then it's time to resume shooting.

Joe and Chris are both splendidly nice. Whenever I'm finished with the final take of a shot, Joe seeks me out to tell me it was good. He occasionally pops round to give some direction. And Chris pats me heartily on the back and shakes my hand firmly. I tell him that I think he's done great. This all sounds very luvvie, doesn't it?

I must admit that I feel a bit cut off out in the corridor, so, whenever I'm sure a shot is over, I dash onto the set. It's becoming a bit of a routine. I sidle up to First Assistant Gareth Williams and he indicates in the script the next bit we want to cover. I chat to Dalek operator Barnaby Edwards through the grille of the Dalek. We pretend that we are fiercely competitive with each other. Barney says, "You're only character 11a, whereas I'm actually character 11 on the cast list." He's the one who will appear on the front of the *Radio Times*! Sort of.

▼ *"I saw it happen – I made it happen!" The Doctor and the Dalek face off.*

For this first big scene, we do all the wide shots first, then shots of Chris with the Dalek partially in frame. Then Chris leaves and Gareth reads in for all the shots of the Daleks – various close-ups. Chris later returns to do his mid-shots, close-ups and huuuuge close-ups. We finish the day with the other characters bursting in. Van Statten demands the Dalek must talk to him. Simmons begins the torture again.

The day's shooting ends, and I've been Dalek-voicing for almost all of it. I'm exhausted, my arm hurts and my throat is red raw. I have no problem sleeping.

THURSDAY 28 OCTOBER

TODAY IS A BILLIE DAY.

It's the first big Dalek and Rose scene, and Joe is keen that I really 'milk it'. This Dalek is throwing in the kitchen sink in order to con Rose into trusting him.

As with Chris, the previous day, we are sealed in the cell set in order to do a line run. Billie Piper remembers her lines... I just read mine, without ring modulation – but she doesn't laugh, bless her.

We start on wide shots of the Dalek, as Billie enters. But, it's not until the angle is reversed, that I really feel I'm getting into the scene. Now I can see Rose close up. Billie gives a fantastic performance. As soon as she enters the room, she's scared but trying to be brave. We have choreographed various movements of the Dalek dome and eye (operated remotely by Mike Tucker) which I have noted on my script; and Joe is keen that in this scene the Dalek should move, then talk, but not talk and move at the same time. Eventually, he dashes round and whispers to me, "I'm trying to make Billie cry." Ah, now I know what he wants. I realise that this is the Dalek's motivation too. It wants Rose to cry and sympathise with it. So, on this last take I really string it out. Billie waits and waits for me to speak, and when I do, it's so quiet and pathetic that her eyes start to fill up a bit. We're not talking streaming tears here – that would be ridiculously cloying and Hollywood slush – but Rose is clearly moved. Afterwards, we both congratulate each other.

A BBC photographer is keen to take a photo of Billie and me. She looks over my shoulder as I pretend to speak into my ancient lip mike. Then Billie asks me to do a Dalek answerphone message for her, but we never get round to it.

By about 3pm, I've finished all my speaking for the day. The new third assistant, Dafyyd, tells me a car can be brought for me, but I tell him I'm hanging around. The Dalek is about to break out of its cell and I'm not missing that!

After a non-firing rehearsal, we all put our ear-plugs in and the firing begins. It's a magnificent moment – and I watch take after take. It's fantastic. During one take, the blast from the blanks is so extreme that it actually blows the safety goggles off Barney's face. He soldiers on, of course, but, blimey, he must have been terrified. He admits that it was all a little worrying.

FRIDAY 29 OCTOBER

I'M NOT CALLED TODAY BUT BARNEY is called at 4pm, so I accompany him. I'm not missing the regenerated Dalek!

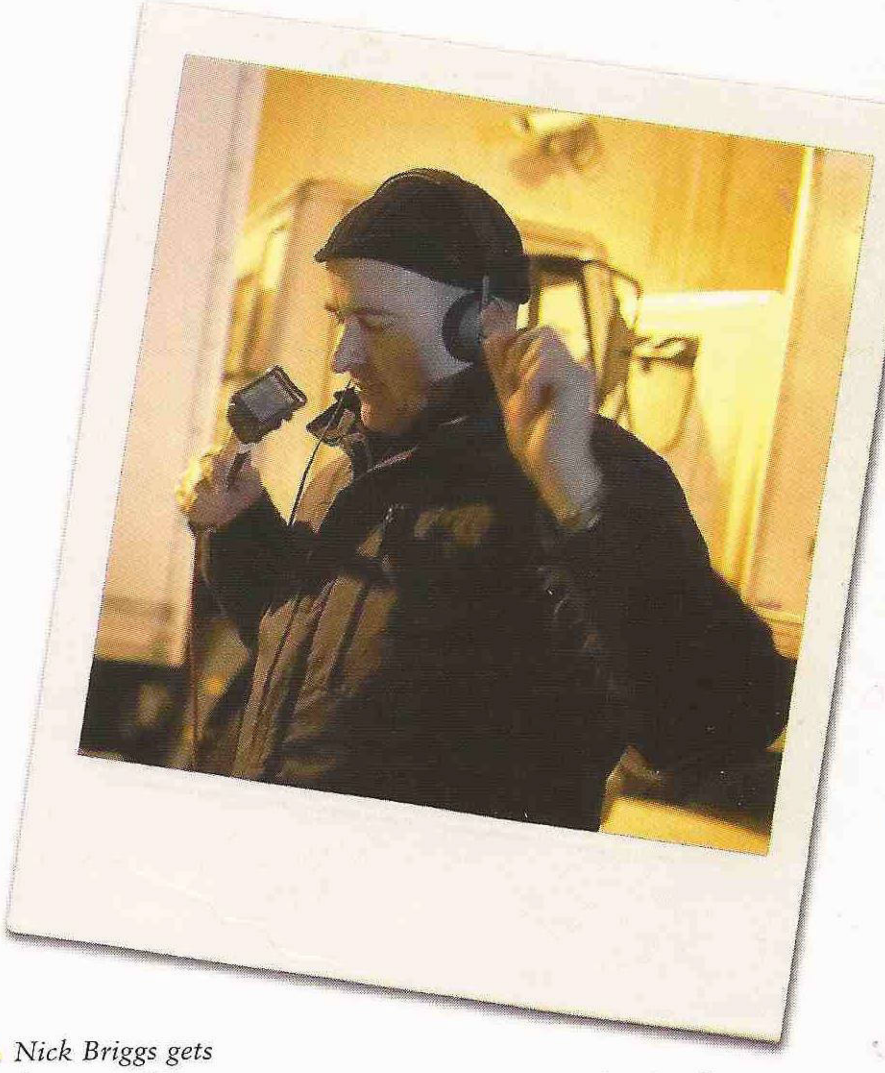
Over the last few days, I've noticed the corridor being dressed up to look like part of a top security underground base. Large yellow panels have been added to doors and walls, and 'Geocomtex' logos and slogans have been placed at regular intervals. Now, light pours through yellow filters at every door off the corridor.

After the shooting of Van Statten's final scene, the crew moves to the 'Killing Zone' – a large concrete intersection, leading up to the Millennium Stadium pitch. A large number of 'featured artistes' – that's 'extras' to you and me – have been brought in to play the soldiers.

While the extras are being positioned and the armourer is taking all gun carriers through their paces, the Dalek is being shown its route into the fray. Billie seems to be developing a great affection for her alien 'friend'. Whenever she's standing next to the thing, she leans on it or strokes it.

They shoot several takes of Rose and Adam running into the Killing Zone. The commander shouts at them to get out of the way... then the Dalek enters. There's no firing today, so we'll be returning to the Killing Zone on Monday.

> "Today is the first big Dalek and Rose scene, and Joe is keen that I really 'milk it'."

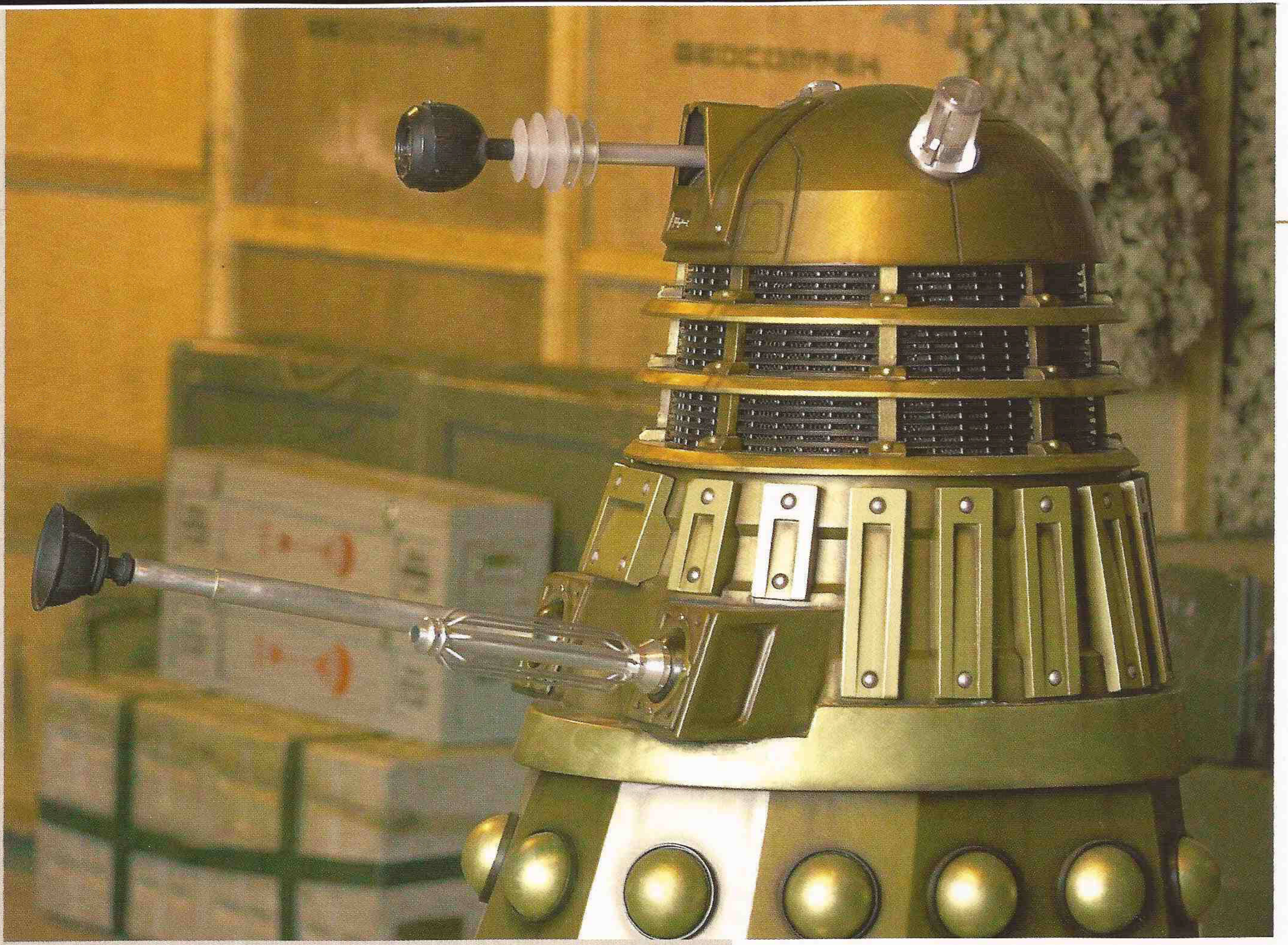


▲ *Nick Briggs gets ready to strut his funky Dalek stuff!*

◀ *Opposite: "And action!" Shooting gets underway in Van Statten's underground base.*

SATURDAY 30 OCTOBER

THIS IS MY DEATH SCENE, SO THERE'S a lot to concentrate on. Firstly we shoot the Dalek's approach. Then it 'fires' at the ▶



◄ ceiling, and a load of cork 'concrete' and dust showers onto the floor as a huge arc lamp shoots down a piercing beam of light. The 'firing' will be added later by Dave Houghton and his team at The Mill.

We do this shot several times, twice without Billie, then a load of times with Billie and none of the debris falling. My line is, "How does it... feel?" I try stressing the 'how', since Rose has just said, "I never thought I'd feel the sunlight again."

The concrete is causing a hell of a lot of vibration for the Dalek prop. Poor Barney is having to physically hold the top section down as he tries to push the thing up the slight but annoyingly troublesome gradient. It's a cold, cold day, but when Barney emerges, he's boiling hot. Eventually, the Dalek is run along some camera tracks, for that extra smooth ride.

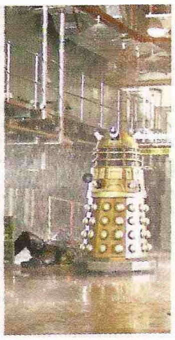
Joe asks for the set to be cleared while we rehearse the main dialogue of the scene. When Joe is happy, Billie retires to her trailer as they begin to set-up for the reveal of the monocular tentacloid Dalek creature. Barney and I nibble snacks and I realise there's an entrance to the stadium right by us. I walk up and onto the pitch... it's dizzyingly amazing.

Joe enters the stadium. "Any thoughts?" he asks. I say I want to experiment with how strangled and gurgly the Dalek sounds, but that we'll only know how much of that is needed when we can hear the modulation. He nods enthusiastically.

The tentacled Dalek creature is magnificently disgusting, and is operated by a series of wires. It's covered in gunge and has lots of unpleasantly coloured make-up added to it – insipid yellows and shades of red. Mike Tucker has built an 'open' top section of the Dalek machine for the creature to sit in. There are also cleverly 'levered away' sections of the Dalek which are attached, making it look as if the metallic creature has splayed open. They spend a remarkably short amount of time lining this up with the previously recorded image of the 'complete' Dalek. Now I can see why there's a small vision-mixing unit behind my Dalek voice station. They keep dissolving between the two images until the Mill's Dave Houghton is happy that it will match, so that the CG animation can achieve the effect of the Dalek shell splaying open.

Billie is brought back to the set. I'm sitting by my trolley with all the sound gear laid out before me, staring at a monitor and speaking into a lip mike. I'm surrounded by onlookers, all of whom must think I'm crazy. I have to push them out of my mind. The BBC Three *Doctor Who Confidential* team – who are very nice and interview me – film me while I'm doing one of the takes. Luckily, when I'm in the world of the Daleks, nothing can put me off. This is another deeply emotional scene for Billie, and Joe gives me the nod to really make her wait for my responses.

▲ *Van Statten's prize specimen sets about getting its revenge...*



▼ *The 'magnificently disgusting' tentacloid Dalek.*

Billie and I get a round of applause for the first take... which is nice. We move down the corridor to rehearse the 'Rose trapped by bulkhead door' scene. From one side, the bulkhead door looks fantastic. From the other, it's just wood! The door only half opens, as there's not enough ceiling room for it to slide all the way up. But it's only needed for the shot when Adam dashes through 'just in time', leaving Rose trapped. We read through, with Joe doing the Doctor's intercom line.

Joe and Billie discuss her 'last phone call' to the Doctor. It works beautifully, with her being brave, then turning to face her fate. On my monitor, the shot of Billie with the Dalek looks like a classic *Doctor Who* moment... it's something to do with the metallic door. We could be on Skaro!

The Dalek has to manœuvre Rose around so that the Doctor can see her on the security camera screen in Van Statten's office (to be shot next Friday). Billie pretends that the Dalek is bumping her rear with its gun. Joe sniggers, "It doesn't get much better than this!" We all laugh. Billie does one of her trademark, saucy grins.

Bruno Langley as Adam does his dive under the door, which Barney and I rib him about, mercilessly. Billie asks me if I'd mind talking to a couple of her friends in a Dalek voice. Naturally, I agree, and she excitedly dials. She says hello to her friend, then tells them someone wants to talk to them. She whispers the person's name in my ear and hands me the phone. I say "Hello" to whoever it is and tell them that I'm going to exterminate them. Billie bounces with excitement and laughs, saying, "Thanks, mate" to me as she goes.

Joe announces, "That's a wrap! Thanks to everyone for an outstanding first week!"

MONDAY 1 NOVEMBER

IT'S A RETURN TO THE KILLING ZONE, and time for all the firing and the big wet-down. The 'featured artistes' are once again kitted out as soldiers, technicians and clerical staff... and they're all armed! I'm not actually called until 3pm, but there's no way I'm going to miss this! I think Barney's a bit scared about the amount of noise punishment he'll have to take. Last time, two small handguns blew the safety goggles off his face. This time, 23 machine guns are going to be firing at him at point-blank range... then he'll be soaked when the Dalek sets off the water sprinklers!

I get behind the main camera positions for the first volley of machine gun fire. The noise is deafening, even though we all have our ear defenders in. How appalling must it be to fight a real battle? The first shots have the soldiers firing at an imaginary Dalek, then slowly aiming up, as if it were rising into the air.

FX guru Dave Houghton is very 'hands on' during all of this. He is constantly at Joe's shoulder, so that shots can be checked for their CG suitability. He's currently reading Steven Moffat's scripts for Episodes 9 and 10 and is loving them.

Billie and Bruno run through the Killing Zone, pursued by the Dalek, over and over again. Then it's time for the soaking, and Barney and I marvel at how obedient the extras are, lying in pools of water, getting absolutely drenched, waiting for the instruction to move. Little channels of water start leaking all over the place in the Killing Zone, and we're forced to move the chairs around the monitors where we've been sitting, in order to avoid getting wet shoes. Still, we're much better off than the soldiers!

▶ One of the extras gets completely soaked in the Killing Zone!

▼ The Dalek gets hoisted up onto a huge rostrum – without Barney inside for once!

"Barney and I marvel at all the extras, who are getting absolutely drenched!"

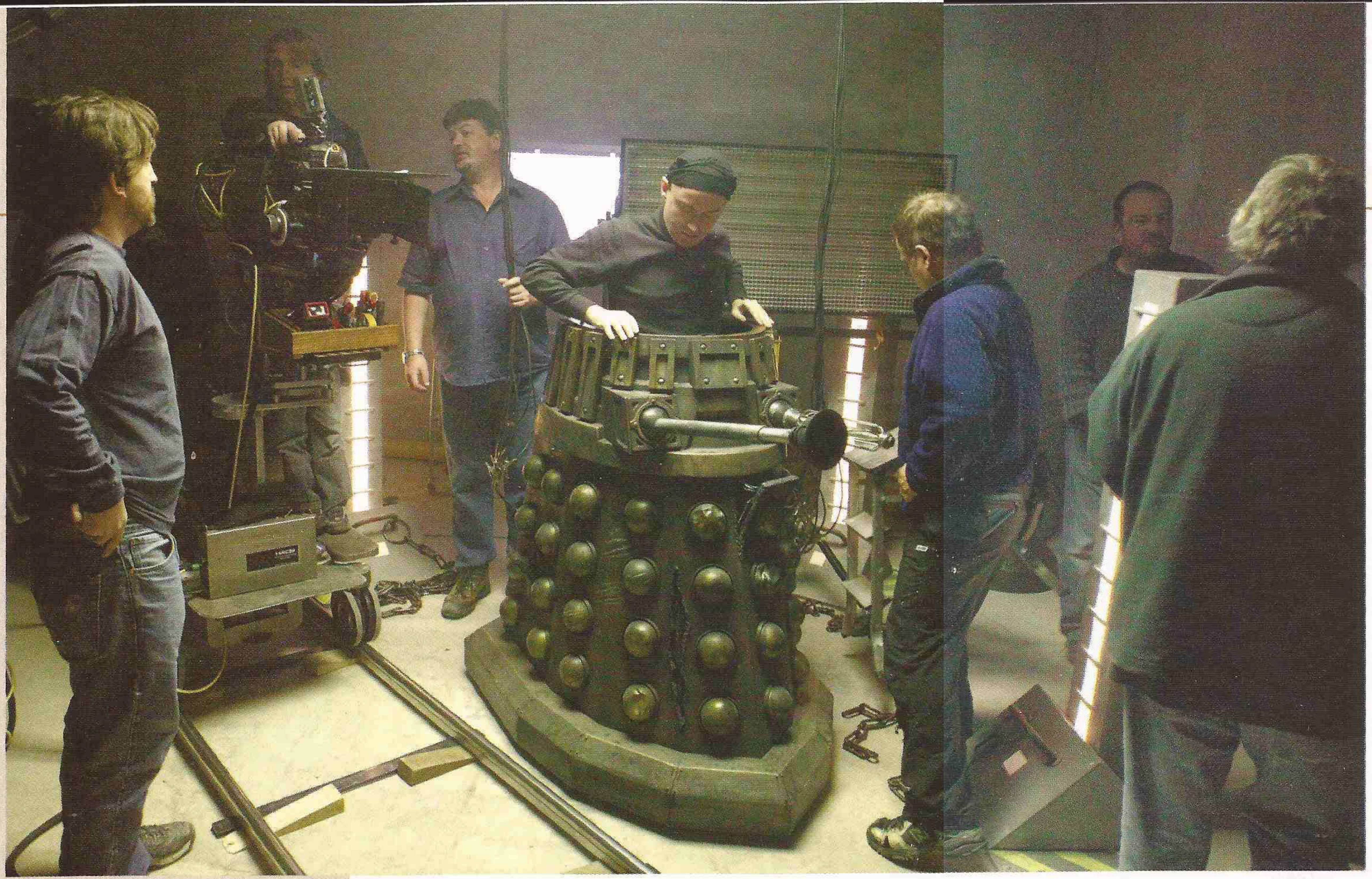
After this, they set up a huge rostrum, which is over six feet tall. I imagine they're going to put Barney in the Dalek on top of this. I take him over to see it. What he says in reaction to the sight of this rostrum is unrepeatable before the watershed. Luckily for Barney, it turns out he won't actually be in the Dalek when it's up on high.

It's time to do my one piece of work today. It's Scene 53: 'shots of Dalek for monitors in Sc53'. The Doctor will be seeing the Dalek on the screen. I do a read-through, with Gareth reading-in the Doctor, and I stupidly miss out the last word from the line "Where will I get my orders now?" I add it on the end, in a kind of pathetic way: "Where will I get my orders...? Now?" Everyone laughs. Joe tells me the rehearsal was excellent. I say, "Apart from the cock-up!" On the actual take, I get it right. One take – it's over. I can go home. For the first time, I take the opportunity to leave Barney behind. I'm feeling the effects of mounting fatigue, despite my Sunday off. I feel a bit guilty that I'm no longer as thrilled at being around a Dalek as I was at the beginning. But even a nutter like me has to calm down eventually.

TUESDAY 2 NOVEMBER

ONCE AGAIN, I ONLY HAVE ONE SCENE to do. Today, it's even shorter. I have to do an ecstatic cry as the Dalek is re-energised and then I have to say, "The Daleks survive in me!" as I withdraw from the control panel and blast the hell out of the cell ante-room. I say 'I', but of course, Barney is making a fantastic job of manœuvering the Dalek. We do a run-through, with Joe giving directions to the Dalek, then telling me when to speak. There is a bump on the floor, so they have to re-block the scene a bit, as the Dalek wobbles rather badly. Has nothing changed in all these years?

First of all, I have to do my ecstatic cry. Joe comes out to my trolley in the corridor and asks, "You don't have to say anything else today, do you?" I ask him why he's asking? He explains that he wants me to do a really long cry; so long that I'll end up on the floor, gasping for breath. He grins – slightly evilly, I think. He says it needs to be long enough for him to be able to cut around and show that the sound of it is reverberating around the whole base. It occurs to me that I'm looking forward to seeing the episode on the telly. Then, when it's time for the take, my monitor breaks down. Rather than make a huge fuss, I just do the thing blind. My scream seems to last forever. I'm told I turned 'beetroot' ▶



▲ *Barnaby Edwards gets suited up...*

◄ during it. I'm happy to report that I received a smattering of applause too.

And then someone brings in a copy of *The Sun*... We can't believe that it features a picture which was clearly taken the previous day. We're all a bit cross that our secret, special Dalek is now public property. Mind you, it looks *fantastic*...

The BBC lawyer James Dundas arrives with **DWM**'s Clayton Hickman, James Goss from the *Doctor Who* website and none other than Tim Hancock of the Terry Nation Estate! I tell him that it's my own ring modulator. I don't know if he knows what I'm on about, but he smiles politely.

The pyrotechnics go off and the bang is frighteningly loud. The air is filled with dust, and we're all a bit stunned. Apparently the blast made the neck section of the Dalek bump up and down. Barney is really cross that he couldn't stop this from happening. He apologises to Joe, who says, quite affably, "These things are sent to try us."

I think that maybe now I can get a bit of rest in my trailer. But after I've snuck out, I run into *Dalek* writer Robert Shearman. I abandon my ideas of a sneaky nap, and take him up to where the shooting is taking place. He confesses that he's never, ever been on the set of anything, let alone something he's written. He's massively thrilled. Joe seeks him out to say hello, but explains that he's very busy. Rob understands. I introduce Rob to as many people as I know the names of. At lunch, we all have a good laugh. Rob, as always, charms the hind legs off anyone he meets.

We return to the set to watch Barney chasing Bywater down the corridor. John Schwab, who plays the part, is one of the nicest guys you could hope to meet. Dave Houghton is in attendance, to see if it'll all work for his CG extermination effect. But during the lead-in to this, John provides us with the only hilarious out-take of the shoot so far. He dashes down the corridor, collides with the door, tries to say his line, messes it up, then leaps up into the air like a strange, bounding, big-booted antelope. He's so cross with himself and looks so ungainly, that we all burst out laughing. Luckily, he sees the funny side too.

Later, in the hotel bar, Rob, Dave, Bruno, Jana, Clayton, Barney and I stay up far too late, drinking and laughing our heads off. Clay takes a photo of us on his phone that ends up in **DWM**.

WEDNESDAY 3 NOVEMBER

BY 10AM, WE'RE UNDERWAY AND shooting the "El-e-vate" scene. We rehearse in the stairwell, while Colin sorts out how they're actually going to get the Dalek into this cramped space. The doorway into the stairwell only has about a centimetre clearance for the Dalek, but the actual door from the corridor is too narrow, so the prop has to be dismantled to get it into the tiny space between the corridor and the entrance to the stairwell. Then it has to be reconstructed in this tiny space. And this tiny space, by the way, is the only way in or out of the stairwell. So, sparks, camera crew, sound people, cast and director are constantly tramping through. And to top it all, a *Blue Peter* crew turns up and starts poking their cameras in.

Russell T Davies arrives and gives me a big hug. He is, as I've come to expect, full of enthusiasm and sheer, tangible positivity.

After a few takes of "El-e-vate", the Dalek robot head starts going crazy. I lean over to Russell and say, "Perhaps you should leave." He laughs and jokes about how he has a magnetic field around him that interferes with machinery. When the 'ear' lights flash uncontrollably, Russell suggests "maybe we say that's what they do when they fly!" I suggest that they dub me on later saying, "He-he-he-heee!" over the flashing.

The "El-e-vate" scene seems to go on forever and ever... amen. But before lunch I give my *Blue Peter* interview. The presenter seems a little non-plussed by everything, but luckily the director is on hand to tell him what to ask.

"The pyrotechnics go off, and the bang is frighteningly loud. We're all stunned!"

PUFF DALEK

Now Dr Who baddy is like bling king Daddy

▼ ***The Sun** blows the surprise of the new-look Daleks!*

▼ *Barney clears the doorframe with 1cm to spare!*

After lunch, the interminable "El-e-vate" scene continues. And the *Blue Peter* people still haven't left us in peace. The presenter, grinning for England, gets into the Dalek and crashes it.

I have to go up to the sixth floor to say "El-e-vate" a few thousand more times. Rob's jet-lag (he's been to Canada) gets the better of him. With big, tired eyes, he bids me farewell. I say "El-e-vate" a few more times. Then Joe shakes my hand. "Well done," he says. I remind him that he'll need me for the pick-up close-up of the Doctor later. "Oh yes!" he says.

Chris Eccleston arrives, driven by Robin. He shakes my hand and says "Hi", then heads upstairs to do a short scene of the Doctor running along with his 'super gun'. Chris and the crew will then relocate downstairs for the pick-up of Scene 79: 'the Dalek reveals its true form'.

Barney's finished for the day... and he's heartily bored with the *Blue Peter* crew. Adjacent to the Killing Zone, we do Chris' stuff really quickly – and he is magnificent. We're not rushing. He's just really on top of what he's doing. He's on great form, joking with everyone and discussing the scene with his customary intensity. "You should never see the Doctor like this," he says, enthusiastically aiming the gun at the Dalek. "He's lost it at this point, hasn't he?" he says to Joe. It's an emotional moment in the story, and I do my best to help out with my funny little Dalek noises. Billie stays to provide her feed lines for him too.

They work out that when the Dalek explodes, the Doctor should grab Rose to protect her. Chris notes that he will have to drop the gun. Do they mind? It's going to break. The props man takes a reference photo of the gun, in case they need to repair it. I whisper "Exterminate", then Rose runs to the Doctor. They both stare, Gareth shouts "Bang!" and the Doctor grabs Rose to protect her from the blast. The gun falls to the ground, and a broken section of it scoots across the floor. No re-take needed.

THURSDAY 4 NOVEMBER

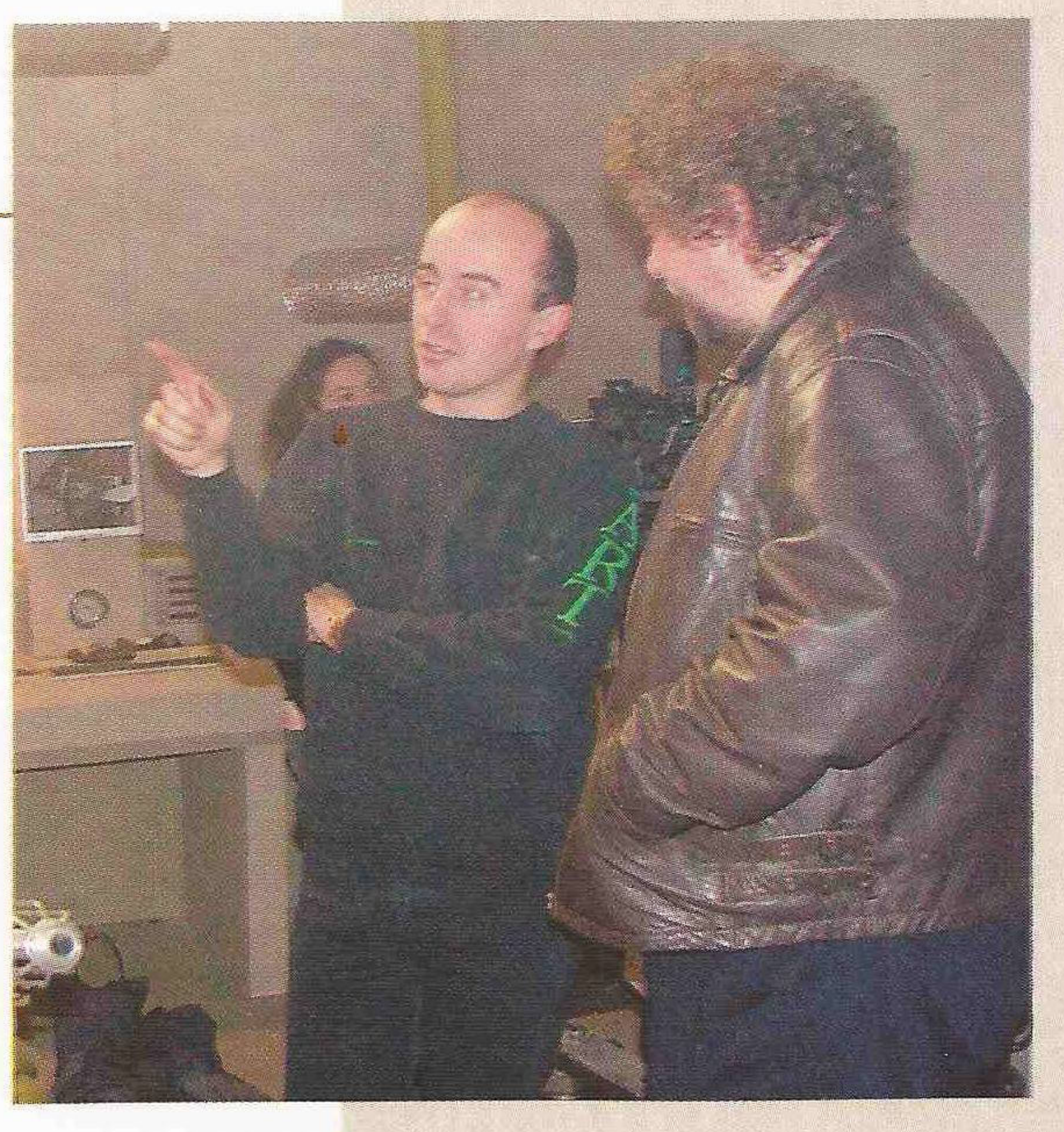
THIS WAS MEANT TO BE MY DAY OFF... but plans change, don't they? Barney, Anna-Louise Plowman (who plays Goddard) and I meet for breakfast at 7am, with everything packed and ready to go. We cram in as much food as we can, then we're given a lift to the Newport 'studio'. On the way, we discuss *Doctor Who* with Anna-Louise, who was brought up in New Zealand and knows nothing about it.

The studio is a large warehouse, divided up into separate areas with large, sound-dampening rubber partitions hanging from the ceiling. Almost right by the entrance is the TARDIS control room set. This set is left standing, because it's required for most episodes. It's magnificent.

We are shooting in Van Statten's office. It's quite a small set, right in the middle of a huge area; like a shed in the middle of a football pitch. But the set is a fine piece of work. Full of detail and clashing styles. The walls can be taken out so that shots can be done from different angles. Adjoining the office is a small lift – and I mean *small*. It's so cramped that when the Dalek turns to Rose, the eye stalk nearly gives her a black eye. Billie laughs and assures everyone she'll move out of the way in time.

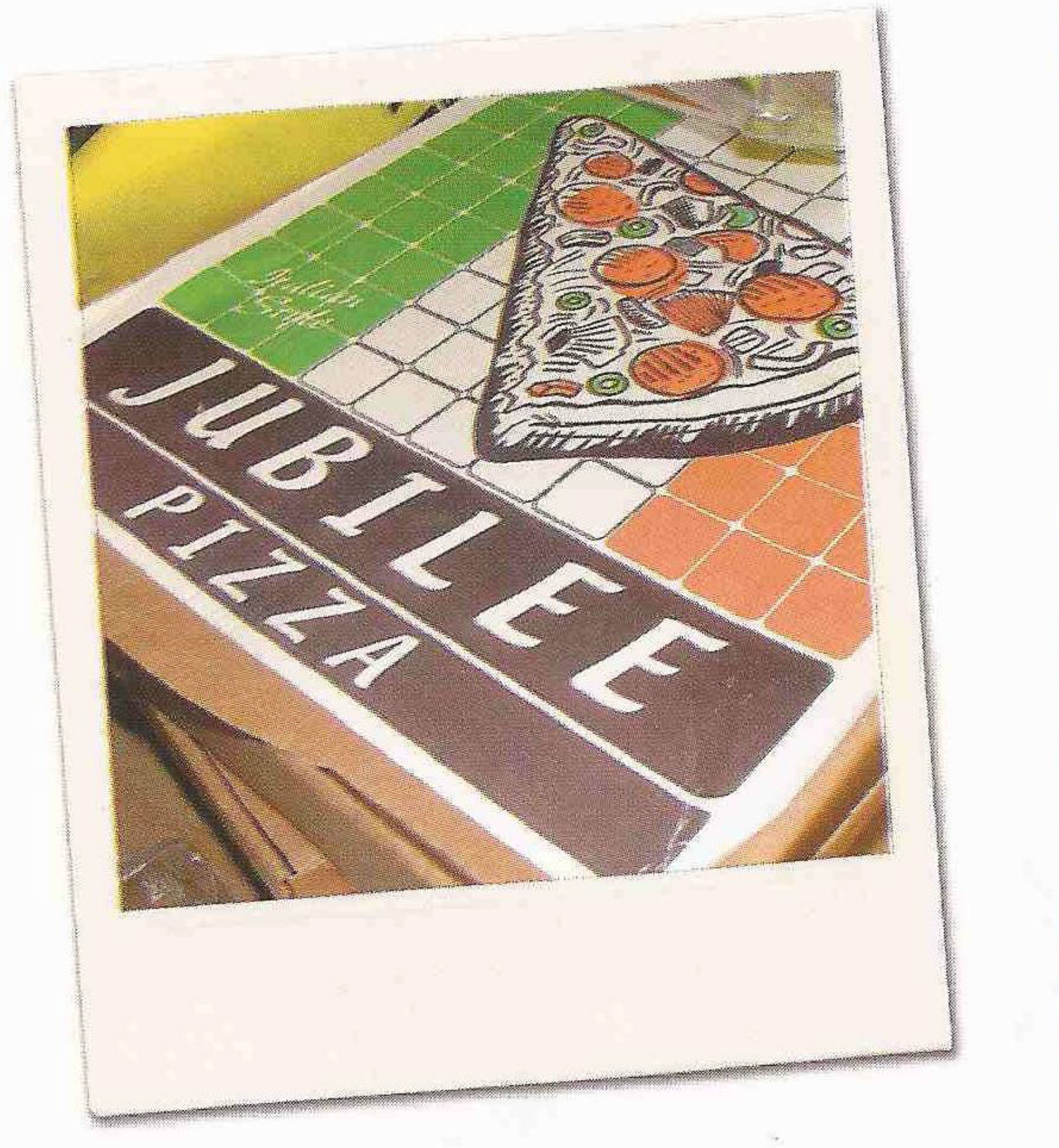
The Dalek's head starts playing up again. "I'm a bit rubbish, aren't I?" I say, as if the Dalek were confessing its shortcomings. I notice that producer Phil Collinson is standing behind me. He gives a knowing smile. It crosses my mind that this might end up being my unwitting resignation speech. But Phil is just admiring the Dalek!

We're about to start rehearsing when Joe jogs up and asks, "What are we going to do about it becoming more human?" Pointing to the ring modulator, he almost shiftily asks, "Are you going to do something with that?" I say that I could, but then remember that I'll be holding the mike with one hand and conducting the ear flashes with the other. How will I adjust the modulation during a take? I tell Joe that I'll try something out. He nods enthusiastically.



▲ *Barney shows **Dalek** writer Rob Shearman around the set.*

Billie dodges the eye stalk expertly. We do a two-shot, then Billie's close-up. It's great how the blue glow from the Dalek eyeball lights up her eyes. In order to achieve this shot, they've taken the side off the lift to get better access to the Dalek. Just as they're putting it all back on, Gareth and Joe start to talk about whether I'm needed for tomorrow or not. Joe reckons not, saying that they'll probably use just playback of the Dalek lines (which I've already recorded) for Chris to react to. Gareth seems less sure that this will work, so they compromise and Joe says, "Well, have a day off – but stay in Cardiff, so, if we need you, we can just send a car." I'm happy. Joe shakes my hand.



▲ *Although not seen on screen, even the smallest pieces of set decoration have significance. The pizza boxes are named after writer Rob Shearman's audio story **Jubilee**, on which **Dalek** was based.*

It's 9.37am, Barney and I have finished work. We encounter Billie and tell her we've finished. She gives us both a big kiss and a hug. When's the wedding?

FRIDAY 5 NOVEMBER

I'M IN MY HOTEL ROOM, ON 'STANDBY'. Barney has gone home. Sean Clayton phones to say they may not get to my scene today, as they're running behind. Moments later he phones back to confirm I'm not needed. I head back to London.

MONDAY 8 NOVEMBER

AS I ENTER THE STUDIO, I SEE THAT the *Radio Times* photographer has set up a white backdrop and is photographing the Dalek. Shooting is underway in Van Statten's office. I tiptoe around and have a whispered chat with Ian the sound man. There are big red electric fires keeping the assembled wardrobe and make-up people warm. Everywhere else, it's pretty freezing.

I hear Gareth on set reading "exterminate". He's managing to sound nothing like a Dalek. Quite a skill. The Doctor and Van Statten are remonstrating about touching the stars. It's a dramatic scene I happen to know Rob is very proud of. And it seems they are doing him proud.

The *Radio Times* photographer grabs me for some pictures with the Dalek. I even do a silly pose with a daft wig and star-shaped glasses on... allegedly for Comic Relief. In the background, we can hear the Doctor haranguing Van Statten.

Soon, it's time for the Dalek to come out of the lift and menace Van Statten. It all goes well. Barney and Billie chat away between takes. He makes her laugh so much that on one take, the lift door opens to reveal her and she freezes, then laughs. "Sorry, I can't remember my line!" she says in disbelief. That's the only time I've seen her do that. And it was all Barney's fault! What he said to her to make her laugh is definitely post-watershed material.

After the final shot of the Dalek gun twitching up towards Van Statten, Gareth announces, "That is a wrap for Barnaby... and Nick!" Joe shakes our hands. We give Pam the continuity lady big hugs and shake everyone else's hands on the way back to the trailer. We're surprised to find out that it's dark outside. How time flies when you're a Dalek.

I check in at the hotel for my last night, having mixed emotions. It's always like that at the end of a job. Lots of people on the production have speculated that Barney and I will be back for the end of the series.

Well, we'll just have to wait and see... ■

DOCTOR·WHO

LOCATION REPORT

>> **BENJAMIN COOK** VENTURES TO A CONCRETE BUNKER DEEP BENEATH THE SALT FLATS OF UTAH TO MEET THE CAST OF **DALEK**. WELL THAT'S HIS STORY ANYWAY... <<

I WANT TO BREAK FREE!

DWM IS SITTING ON A BENCH with Christopher Eccleston, getting our first glimpse of finished footage from the brand new series of *Doctor Who*. It's nearing the end of a busy day's filming, and I'm watching *Doctor Who* with Doctor Who. Life's weird.

"Wow!" Chris grins, as we watch the TARDIS dematerialise. It's the shot from near the end of *Rose*, where Mickey and Rose watch the TARDIS depart. It's the first time that Chris has seen any finished footage. We're sat on set in Cardiff's Millennium Stadium, a few feet away from a shackled Dalek, watching the TARDIS dematerialise on special effects supervisor Dave Houghton's laptop.

"That's fantastic," adds Chris. "Does Billie ever look anything less than amazing?" And then Dave shows us the opening shot from the same episode – the camera pans through space, hurtles towards the Earth, down through the clouds, and then...

"It's *Match of the Day*!" exclaims Chris, delighted. "Look, it is! That's what they do on *Match of the Day*! That's fantastic!"

It's cold down here in the bowels of the stadium, and Chris is shivering. He catches the eye of the runner who's holding his beaten black leather jacket. "Hey, can I have that, I'm cold," he says, wrapping himself in it (he's wearing a t-shirt, no wonder he's cold) as we watch Harriet Jones, MP for Flydale North, running away from a computer-animated Slitheen.

"It's all models," teases Mike Tucker, model unit supervisor, who's peering over our shoulders.

"Oh my God," beams Chris, "it's brilliant." He pats Dave on the back. "It's brilliant," he repeats.

I pat the laptop instead. Bringer of life. Keeper of clips.

IT'S WEDNESDAY 27 OCTOBER 2004. This is Chris' first day on set with a Dalek. Steve and Nick from *SFX* magazine are also on set today, so we spend half our time together gossiping and the other half rendered speechless by the sheer, inspiring brilliance of the Christopher Eccleston's performance.

I arrive at 9.30 in the morning and immediately spot Dalek voice artiste Nick Briggs out in the corridor, sat on a little green box. "HAVE PI-TY! HAVE PI-TYYYY! HELP ME!" he howls as I approach, gesticulating wildly at a white-haired man called Melvin, who's flashing the Dalek's lights in synch with Nick's voice.

"Cut rehearsal there, thank you," calls Gareth Williams, the first assistant director, from the next room.

During the break, I take a closer look at the Dalek. It's a handsome, rusty, war-torn beast, casing cracked, and some flanks peeled back. Right now, though, it's topless! Mr Barnaby Edwards, the Dalek operator, is climbing out of its belly.

"It's nice to be inside an institution," he says.

Barney is wearing what appears to be a pair of black tights, and goggles, and earmuffs over his head. "There are two different ways of moving the Dalek," he continues. "If you're going fast, you have to do little, light steps – if you don't, the whole Dalek rocks from side to side. You have to keep your weight very, very central. If you're going slowly, you have to keep one part of your foot in contact with the ground and, sort of, pull yourself along. All those years of ballet at drama school have paid off!"

Ay up, Christopher Eccleston has arrived. "Dalek day today!" he beams, marching down the corridor towards us. "Exciting! The weight of responsibility." He stops. "It's gonna be a bit hectic," he adds, half-apologetically.

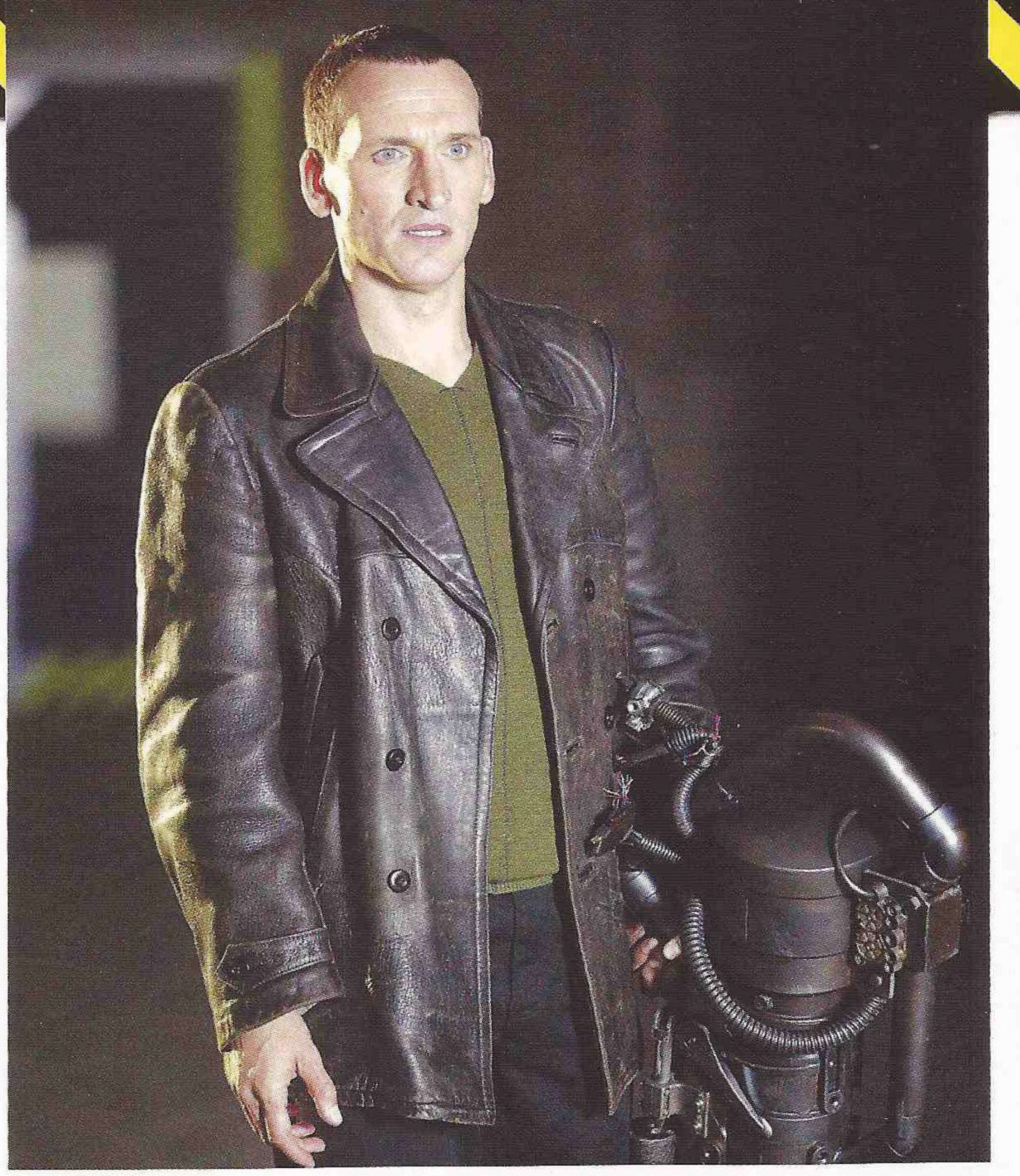
Barney introduces himself. "We're making history," enthuses Chris, shaking Barney warmly by the hand.

At 10.40, they do a full rehearsal with Chris. It's the scene where the Doctor enters the darkened Dalek cell and meets the creature. "It's an absolutely magnificent Dalek," Barney marvels, taking his last gasps of air before climbing back inside. "I've been here for two day's rehearsing, getting used to it."

I go and sit outside with the director of photography, Ernie Vincze, and the *SFX* boys. We watch the action unfold on monitors. Out of the darkness, a terrible, rusting voice. "*Doc- tor?*" grates Nick from the corridor. CHUNK! The lights slam on, revealing the Dalek in all its glory.

But Joe is concerned that we can see the Dalek through the darkness. He wants the reveal to be when the lights come on, not before.

"Are you sure?" asks Ernie. "You must have good eyes," he mumbles, altering the contrast on his monitor. He fiddles with some buttons and shouts out some instructions. Joe looks happier. ▷



>> DALEK DAY TODAY! EXCITING! THE WEIGHT OF RESPONSIBILITY. IT'S GONNA BE A BIT HECTIC... << CHRISTOPHER ECCLESTON

◁ Finally, they're ready for an actual take. "Ex-ter-min-ate! *Ex-ter-min-ate!* EX-TER-MIN-ATE!" shouts Nick, going redder and redder, physically shaking with the passion of it all.

Nick raises a thumb up exhaustedly to Melvin. "I got cramp during that take," Nick announces. "I seriously did. Ow, that hurt."

But everyone is more concerned that one of the crew accidentally stepped into shot during that take. They'll have to go again.

"The saddest bit about the cramp," says Nick, once the shot is in the can, "was that no one was remotely interested. In fact, the director thought it was..."

"Me complaining," cuts in Barney, "because the voice complaining came from the Dalek! I now have a black star next to my name."

Is it very, *very* uncomfortable in there, then?

"It is," Barney confesses, "thought this is slightly more spacious than the old Daleks. But it's shorter, because they've got the whole robotic head, so I am crouched. But I'm never in there for more than three or four days at a time! They're quite kind to me."

△ *Top: Bywater (John Schwab), Rose (Billie Piper) and Adam (Bruno Langley) look to the Doctor for help.*

△ *Above: Anna-Louise Plowman in* ***Stargate SG-1.***

▽ *Below: The Doctor gets punchy!*

>> THIS IS WHAT YOU COME INTO THE BUSINESS FOR – TO DO **DOCTOR WHO** AND FIRE AT THINGS! << COREY JOHNSON

LEAVING NICK AND BARNEY TO some good-natured bickering, I head outside to the conclave of trailers parked outside the stadium. This is where four of this episode's guest stars are waiting patiently to be called to the set. But they're not needed till this afternoon, so let's make them talk. Whatever it takes. Simmons, lend me your drill...

First off, could you tell me a bit about the characters you play?

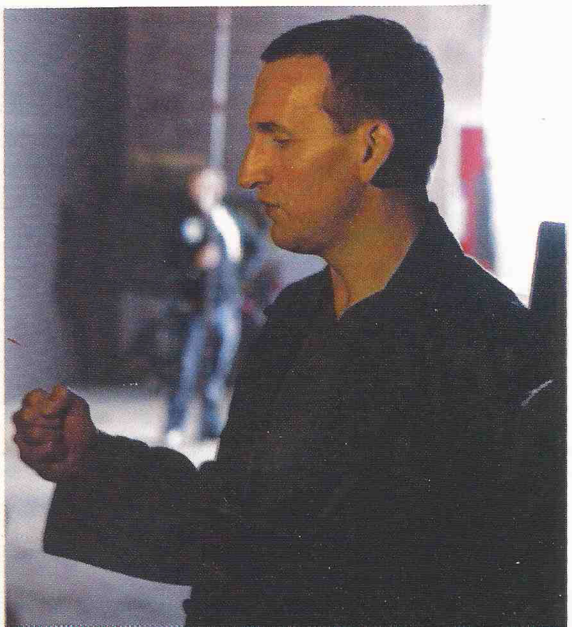
Corey Johnson: "This episode is set in the year 2012. I play a man named Henry Van Statten, who collects, 53 floors below the Utah desert, artefacts from various... you know, things that have landed on Earth – extraterrestrial artefacts, one-of-a-kind things. He also owns the internet. I sort of see him as a cross between Bill Gates and Rupert Murdoch. He's come across this Dalek, but he doesn't know what it is and he can't get it to do anything but scream."

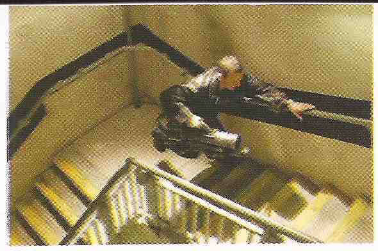
Anna-Louise Plowman: "I play Diana Goddard, and she works underneath the desert with Van Statten. She's his PA. She's tough, but she's got a heart."

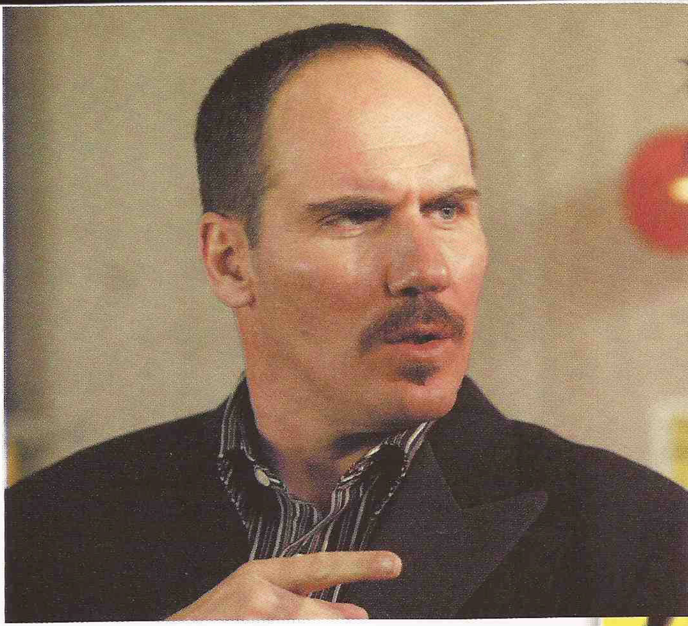
Jana Carpenter: "I play De Maggio, an American sergeant in the army, and she's basically guarding, in Area 51 style, the last Dalek. That's her job. They're not, like, getting the brightest stars to do that kind of job, so I'm not seeing her as deeply intelligent. [*Laughs*] She's basically a grunt who's doing a job, doing what she's told and following orders, like you do in the military."

John Schwab: "I play a guy called Captain Bywater, who also works for Van Statten. I'm his military commander. I run the base security and give orders to the guys with the guns, I lead the fight against the Dalek when it... yeah, I think I'm the first person killed by the Dalek. It fries me!"

Are you looking forward to being exterminated? How are you going to play it?







John: "You know, I have no idea, because death by Dalek is quite instantaneous. I'm interested to see how they do it. In the script, it says you briefly see my skeleton. Well, how the hell do you do that? I think it's just a frozen moment."

Jana: "You don't get to see it, but De Maggio gets exterminated. Bywater orders her to help Rose and Adam, get to safety... and I suffer the consequences. The Dalek flies up the stairs and, well, I fire at it, but my pistol against its weapons is no match."

It must be fun to do all that shoot-'em-up stuff?
John: "Aw, c'mon, yeah! We've been given guns, and lots of loud bangs, and water spouting everywhere... this is what you come into the business for. You don't want to do Shakespeare, really; you want to do *Doctor Who* and fire at things!"

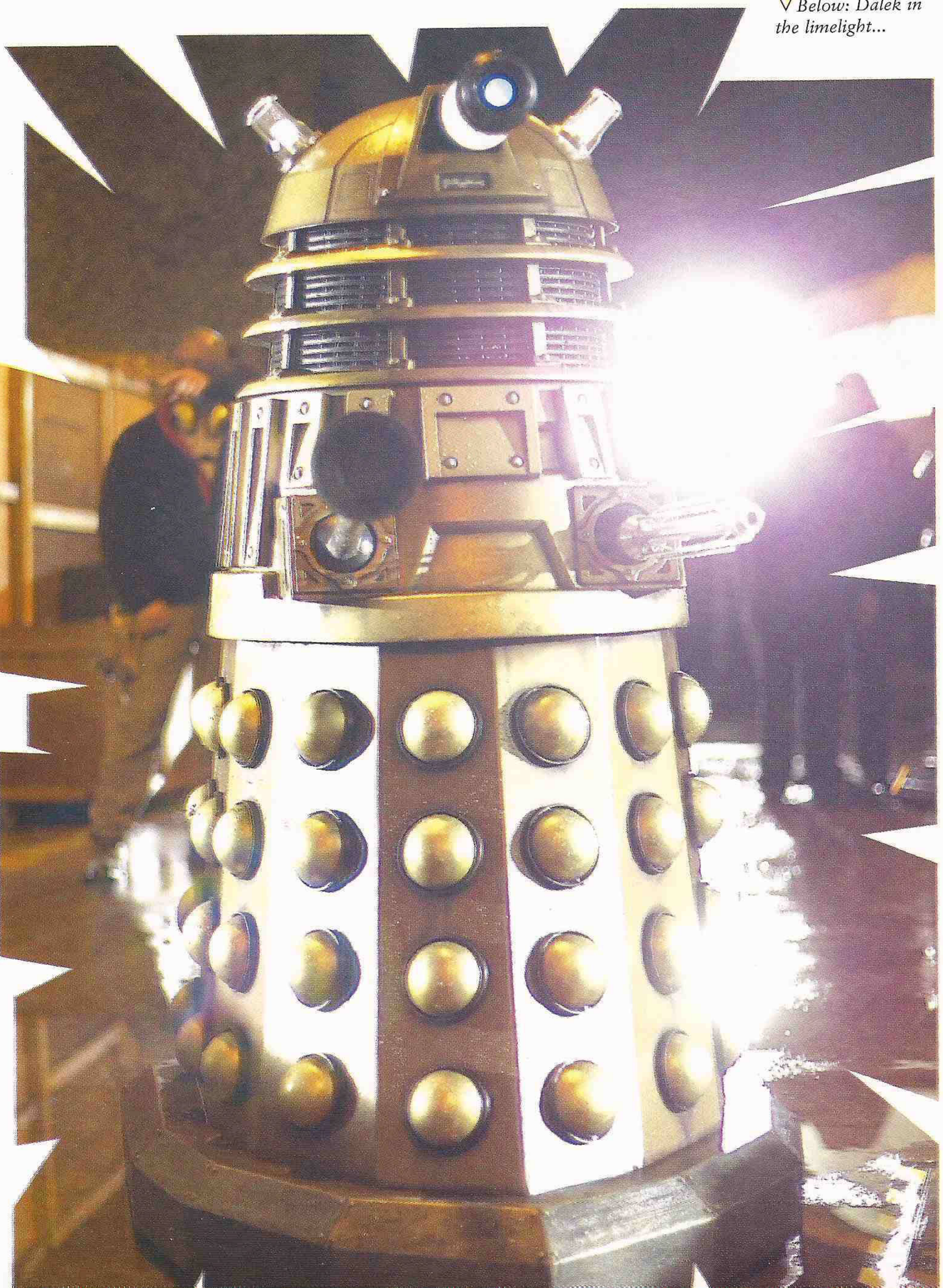
Corey, are you having as much fun playing a complete swine?
Corey: "Oh yeah! Van Statten's not bound by any moral compunctions..."

Do you have to sympathise with the character at all in order to play him?
Corey: "Yeah, sure. If you're playing a murderer, you can't play the idea of murder; you have to play the thing that causes someone to murder, and that could be self-preservation or a desire for power or money, or it could be to protect someone else. People who do it over and over again – I mean, serial killers – it seems that they have a compulsion for murder. They almost can't help themselves. You can't play it from a standpoint of, 'oh, I'll just go out and commit murder, I'll just go out and be a bad guy.' You may perceive it as being bad, or nasty, or less than honourable – but for him, it's simply a reflection of his desire to achieve something."

▽ *Top left: The Doctor and the Dalek both tackle a flight of stairs!*

△ *Above: Evil billionaire Henry Van Statten (Corey Johnson).*

▽ *Below: Dalek in the limelight...*



What do you make of the Dalek, then?
Anna: "I had to ask my agent what a Dalek was!" [*Laughs guiltily*]

John: "Man, are you kidding?? Have you seen it on set yet? Absolutely amazing. It looks tremendous."

Anna: "It's hilarious! It's sort of like a bigger R2-D2. It's quite mad."

John: "R2-D2 was definitely based on the Daleks. They both have bumps and faults – I think perfect robots are just boring. And they're both practical, multifunctional robots. I'm sure they both have coffee-holders...!"

Anna: "And the voice! I was in hysterics at the read-through. The first time we heard the voice..."

John: "Everybody just went wild, didn't they? There was a huge round of applause. You know, when he did his *'Ex-ter-min-ate!'* that was a good moment. It was so iconic."

Corey: "This series, and that creature, is a legend unto itself. I'm not really familiar with the previous series, but I know a few things about the Daleks and I will bet my bottom dollar that, in this series, there are going to be things that the Daleks are going to do that will blow you away."

John: "I mean, why was Doctor Who so absolutely terrified of those things? The fact that Doctor Who was so scared of them was what made them scary."

Were any of you familiar with *Doctor Who* before landing this job?
Anna: "Yeah, I was, but I didn't watch it. I found it too scary. I was born in New Zealand, but I didn't grow up there. It was funny, I said to a friend of mine, who lives in New Zealand, I said, 'Did you ever watch *Doctor Who*?', ▷

◁ and she said, 'No, it was just too weird and English!' That's really what I thought as well."

John: "I'm American, but we did get the odd episode. I did know who Doctor Who was. I mean, once you hear a Dalek's voice, you never forget."

Jana: "Mmm, I'm American, but I have English family, so I can recall both English and American children's television. I actually get called Doctor Who sometimes, because of my coat and my scarf [*she's wearing a long multicoloured scarf*]. My Doctor Who was Tom Baker. He's got such a place in my heart. It just happened that for the months here and there that I spent in England as a kid in the 1970s, *Doctor Who* was *the* thing you watched, so I was well aware of it. But I couldn't take it with me back to the States, because no one else would get it."

Anna: "I want to go back and watch *Doctor Who* and see if *I* get it."

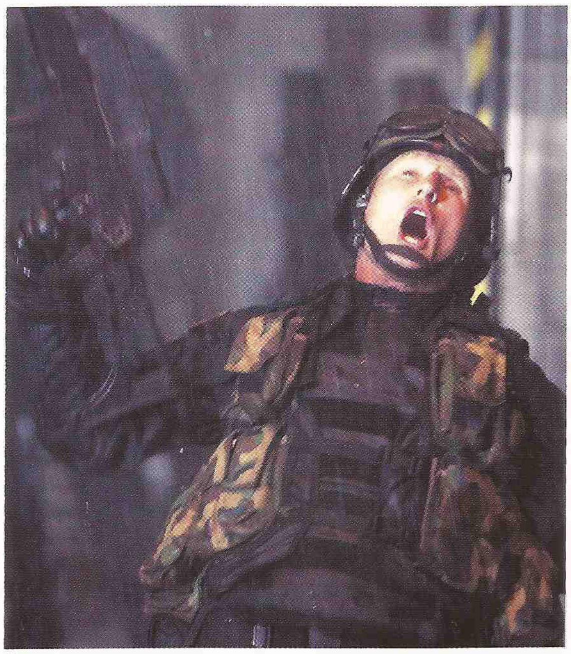
Jana and Anna-Louise, I notice you don't have American accents in real life...

Jana: "I've lived and worked in London for about 12, 13 years, but I was raised in the USA, so I can get back into the accent easily."

Anna: "Yeah, I find it quite easy. It's an accent I do very naturally. This is about the sixth time I've played an American. In a way, it's quite liberating having another accent, I find."

When you first read the script, what were your thoughts on how to play it?

Jana: I kind of thought, the part that I'm playing, she's very much a supporting character, and you've got to not think too big on that. You have to, literally, *support* the main action, not avert the focus from it."



John: "I mean, we're only – what? – seven or eight years into the future with this. Nothing much will have changed. Military guys are still going to be military guys. The thing about *Doctor Who*, there's a lot of human interaction."

Anna: "I did a sci-fi show in America, *Stargate SG-1* [*Anna-Louise played Osiris*], and on the first episode that I did, Michael Shanks said to me, 'Look, the way to do it is not to play it over-the-top. That doesn't work.'"

Corey: "Yes. If you do that, you run the risk of making the character *less* than human. If I were to overplay Van Statten's less savoury characteristics, I'd run the risk of making him a caricature, rather than a fully-fledged character."

Anna: "That's good advice. The way to make it work is to let the costumes and the special effects work for you, otherwise you're in competition with them."

▽ *Top left: Bywater, Rose and De Maggio (Jana Carpenter) find out the hard way that bullets don't work on Daleks...*

◁ *Top right: Van Statten, the Doctor and Goddard (Anna-Louise Plowman) track the Dalek through the base.*

△ *A trooper is electrocuted.*

How did working on *Stargate* compare to working on *Doctor Who*?

Anna: "Working in Britain is different: I think the scripts and the directors are far more actor-friendly. Most of the directors over there are more technical, they don't know how to give actors notes. You just do what you do and hope for the best. Here, it's much more actor-friendly."

Corey: "Joe Ahearne is used to working with actors, he's used to giving them specific notes, and that, for me, is far more interesting."

Anna: "The scripts are so funny as well – there's a great sense of irony and humour, which you do get on *Stargate*, but it's a different sense of humour, and I prefer the English sense of humour."

AFTER LUNCH, IT'S BACK TO THE Doctor-Dalek confrontation again – but mid-shots and close-up shots. "Hmm," says Chris, "what if I play it like I'm actually terrified...?"

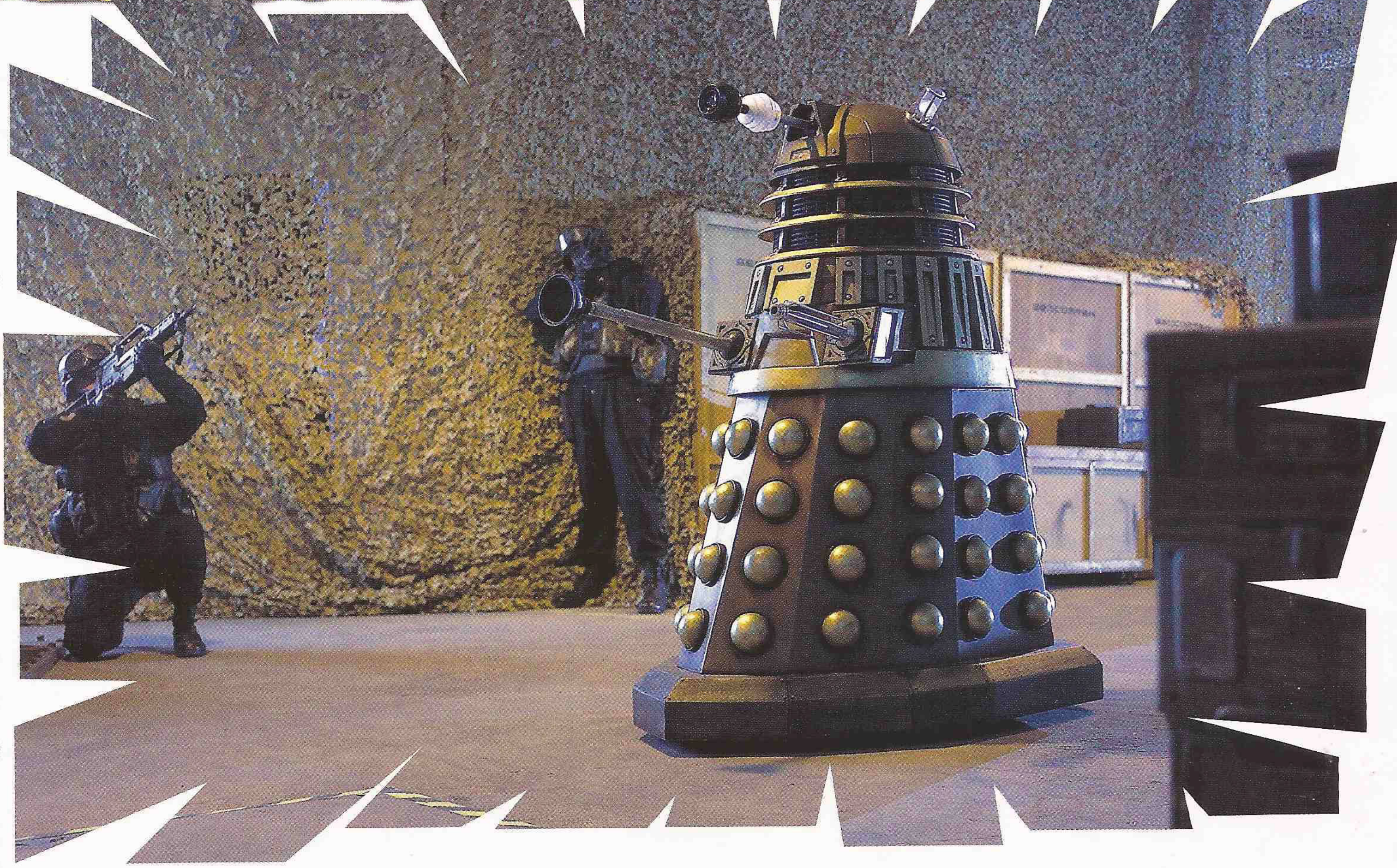
Actually terrified? What was he doing this morning, then? I thought that *was* terrified! On the take, his performance is once again electrifying. Afterwards, Chris pops his head round the door. "I'm going to do it less intensely this time," he informs Nick.

Steve from *SFX* congratulates Chris on his performance.

"Thank you," Chris smiles. "Brilliantly written, innit?"

Modest till the end. That's typical of Chris. It's the scripts that make the difference, he says, not his performance. He tells me that this is one of the best scripts that he's ever worked with – sparkling dialogue, wonderful action...

"I shouldn't be so talky," muses its writer, Robert Shearman, when we catch up later. Rob is another one for being engagingly modest. "Since most of my work is in theatre and radio, I tend to rely mostly on dialogue, and Russell [T Davies] showed me – always patiently, and with such enthusiasm – how much could be conveyed by visuals alone, and by verbal economy. Watching Russell's stuff is a master class in itself – he's an expert on pacing, on making every scene count. Working alongside him for over half a year, and just witnessing how much he enjoys finding problems and solving them, was honestly inspiring. Russell is a writer's writer, and he understands that sometimes the best way to approach a script is simply to sit down and write it, not talk it to death. My first draft bore a lot of similarity to the plot that we finally filmed, complete with about



△ *Above: The new Dalek in all its glory. Though the guards probably aren't admiring it...*

> >> THE DALEKS REMIND ME OF LITTLE KIDS AT THE AGE WHEN THEY THINK THEY'RE CENTRE OF THE UNIVERSE << ROBERT SHEARMAN

another three or four subplots crammed in, including men mutating into Dalek embryos and the Dalek gun as a separate entity taking over people's minds. I was just trying to do too much. Over the course of the months, my script mutated too. Russell helped me carve out what that is."

Back at the Dalek cell, Joe pops out into the corridor to congratulate Nick. "I paid him to say that!" winks Nick.

"Powerless Dalek," Chris laughs, as he strolls out of the cell. "It's a joke, innit?"

Later, when the director's back is turned, Nick tries to make Chris crack up – we watch him on the monitor from outside in the corridor. "Ooh, What-A-Mess!" trumps Nick in his staccato Daleky tones, and Chris grins. "Sponge-Me-Down!" orders the Dalek, and this time Chris bursts out laughing. Nick looks on, content.

Mid-afternoon, and Chris pops out into the corridor again. "Are you getting to see anything?" he asks me, concerned. I'm catching it all on the monitor, I tell him." Chris is the perfect host – he wants to make sure that his guests, even visiting journalists, are alright. He thanks me for his invitation to **DWM**'s 25th birthday bash, which he received the other day. He explains that he might not make it, because his dad is poorly, but he's curious, nonetheless, about the hour that the party will finish. It says three o'clock on the invitation.

"Hardened drinkers?" he asks. "Till 3am?" He chuckles, shaking his head.

CHRIS' FINAL SHOT FOR TODAY is of him being restrained, as Van Statten demands that the Dalek talks again. Chris psyches himself up before the take, concentrating hard, jogging on the spot, swigging water from a bottle with the intensity of a man intent on showing his best.

"Is it six yet?" asks Joe, calmly.

"Not quite," calls back Ernie. "You on target?"

"Ohhh," says Joe, calmer than before, "we'll *just* make it."

"Speak to me, Dalek!" says Corey, "I am Henry Van Statten, now recognise me!"

The Dalek eyestalk just stares back; unnerving silence.

"Can we drop the eyestalk a bit?" says Joe, and the eyestalk droops.

Nick sniggers. "Ooh, sor-ry," he says in his most mortified Dalek voice, "that's nev-er happ-ened be-fore!"

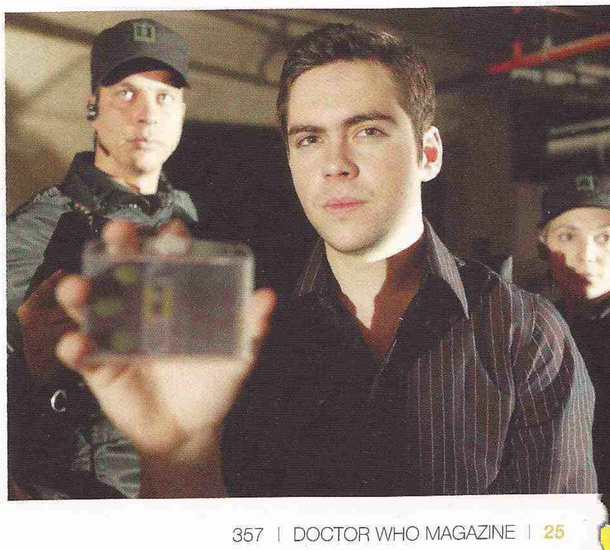
"Ready, Nick?" calls out Joe. "We're going again."

"I O-BEY!" giggles Nick.

"Set and... *action*!" shouts Joe.

"I think, actually, it's because they remind me of little kids," considers Rob Shearman, when I ask him why the Daleks are so popular, "at the age when they don't have consciences at all, they just take what they want and have no doubt that they're the centre of everyone's universe. I think children identify strongly with Daleks, because, deep down, they know that they're just like that! I used to love them when I was a little boy for just that reason," he says smartly. "Stick me in a pepper pot and give me a gun, and I'd have been exterminating everybody." □

▽ *Below: Schwab, Langley and Carpenter perfect their hero poses!*



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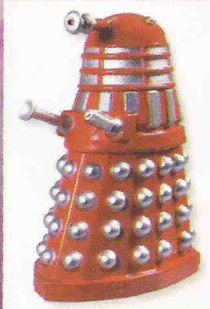

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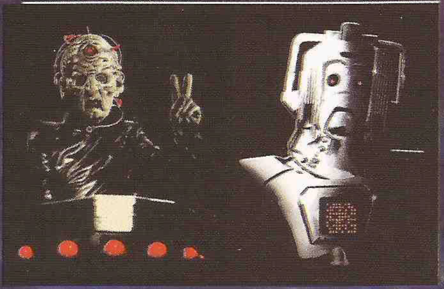

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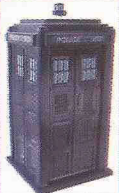

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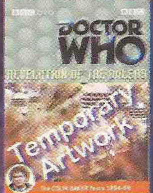

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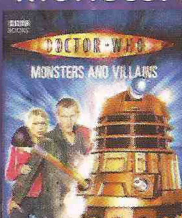

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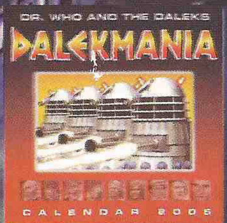

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DOCTOR·WHO

NEW SERIES PREVIEW

BROADCAST Saturday 4 June, BBC One
STARRING Christopher Eccleston, Billie Piper, John Barrowman, Noel Clarke, Annette Badland, Mali Harries
WRITER Russell T Davies
DIRECTOR Joe Ahearne

IN A NUTSHELL
The Lord Mayor of Cardiff has approved plans to build a nuclear power station in the heart of the city: Cardiff Castle will be demolished, allowing the Blaidd Drwg Project to rise up tall and proud, a monument to Welsh industry. But what of the curse? Are the rumours true? Is the design unsafe? Could it result in the death of millions? Destruction like the British Isles has never seen before...?

QUOTE, UNQUOTE
THE DOCTOR: *It's the rift! Time and space are ripping apart, the whole city's gonna disappear – !*

EPISODE 11

Boom Town

"I WANTED TO USE CARDIFF as a location from the very moment that *Doctor Who* became a BBC Wales production," says Russell T Davies, the writer of *Boom Town*. "Episode 3, *The Unquiet Dead*, was designed to satisfy this – but we ended up filming it mostly in Swansea and Monmouth! Seriously, if you're using a town and its facilities and its population, and its goodwill, I think it's right and proper to put that place on screen, especially when so much UK drama is based around London and Manchester. If you show Cardiff on screen, and demonstrate how beautiful it can look – not just as Cardiff, but also as London, as Utah, as the Year Five Billion – then you're going to encourage other film and TV-makers to come to the area."

Luckily, writer Mark Gatiss left a certain little plot detail dangling in *The Unquiet Dead*: the fact that Cardiff has a rift between different dimensions running right through it, invisible, like an earthquake fault. "I was certain I could use that again," Russell says, "but you'll just have to watch to see what happens... and if Cardiff survives!"

Annette Badland, who played the unscrupulous Margaret Blaine in Episodes 4 and 5, is back again, but in a slightly different 'role' this time. Needless to say, she steals the show. "We hadn't planned to bring Annette back at all," admits Russell, "although I'd deliberately left Episode 11 blank in the overall series description so that we'd have space to react to what we were making in the early part of production. And it worked! In the rehearsals for the very first block, when [director] Keith Boak first got all the *Aliens of London* actors together, Chris had to go off for an afternoon, for a costume fitting, so I read in for him. I'd never met Annette before, but we did that scene where Margaret reveals the evil plan to the Doctor – the 'What, you, trapped in your box?' scene, where the Doctor stares her down with a 'Yes, me.' So there I was, being a hopeless Welsh Doctor, facing Annette... and my God, she scared the pants off me! No kidding. In that moment, looking right into her eyes, I realised what a truly brilliant actress she is. I scuttled off, read the script, and realised that she didn't have nearly enough lines, and right there and then I began to think ahead and saw a nice gap in Episode 11..."

Of course, it was a nightmare getting the dates to fit, because Annette has a regular role in BBC One series *Cutting It*, which had just started filming its fourth season in Manchester, "right in the middle of our dates for Episode 11," Russell recalls, "but the entire *Cutting It* team helped. I've got to say special thanks to their production associate, Des Hughes, an old mate of mine and fellow sci-fi fan, who moved heaven and earth to help us out."

Boom Town deliberately sets out to show Cardiff as a gorgeous, modern city, and Russell's set much of the episode right on his doorstep, in Cardiff Bay. "It was a bit odd to look out of my window and see them filming! At one point, I had one of the residents come round, door to door, to warn that the building was going to be illuminated till three in the morning, because of BBC filming. 'Yes,' I had to admit, 'that's me, sorry!' And then I had a massive light shining through my window all night. It was like [producer] Phil Collinson was checking up on me," he chuckles, "making sure I was doing my rewrites!"

BENJAMIN COOK

> "I was certain I could use the rift from *The Unquiet Dead* again – but will Cardiff survive...?" RUSSELL T DAVIES

CHTER WOLF
6
80

I, Captain

(and a world of innuendo...)

Stand well back! Captain Jack, the self-confessed 'Mr Innuendo Man', joins the TARDIS crew this month, and my word, you're going to love him! **John Barrowman** invites **Benjamin Cook** into his trailer to chat about toungue-twisters, stripping off for the cameras, and Rose Tyler's bum...

"OKAY! PLAN OF ATTACK! We assume a basic fifty-seven/fifty-six strategy, covering all available e-e-exits... uh, exit what? Ooh!"

Captain Jack has fluffed it. The Doctor, Rose and Mickey look on, trying not to crack up.

"I can't say the word exit!" shrieks the Captain, falling about laughing.

The Doctor coughs a cough that sounds like a very naughty word. Everyone laughs, except for the director. He's staring at his watch as if his gaze might make it run backwards.

This is the big, epic, hero shot. Our four heroes march up the stairs of Cardiff Town Hall, all determined and brave, and probably in slow-mo. They're on a mission...

"According to intelligence," says Captain Jack – on the second take – as they reach the top of the stairs, "the target is the last surviving member of... a criminal sect from, erm... the planet Raxacoricofallapatorius, masquerading as a human being –" He stops dead. "I can't think of the next word," he enthuses, apparently delighted. "And it was going so well!"

It's early February 2005 (actually it's late March by the time they finish shooting this scene), and Christopher Eccleston, Billie Piper, Noel Clarke, and new boy John Barrowman, alias Captain Jack Harkness, are on location in Glamorgan House, one of the university buildings in Cardiff. They're filming a sequence from the beginning of Episode 11, *Boom Town*.

The scene is reset and they go for another take. This time, the famous four make it halfway up the stairs when – "Oh sorry," John giggles, "I don't have my gloves on. I had them on before. I have to have my gloves."

"Ooh darling!" mocks Chris, gently. He walks back down the stairs, pretend-limping like an old man. "By the time we finish this," Chris says, "I'll be dead."

The next take is interrupted by someone's phone going off in the background. "That was John's agent," Chris deadpans. "What?! What you laughing at?"

John takes off his scarf and whips the back of his co-star's legs with it. "I'm lovin' it!" he sings. And my gosh, isn't he just?

Eventually, the shot is in the can. I lost count of how many takes it took. Chris is so delighted that he *slides* back down the banister! Next up, close-ups – but now everyone's all giggles and goofy smiles. On John's close up, he chews up his words, and then he mispronounces 'Raxacoricofallapatorius', casually inserting a rude word into the middle.

"This close-up is only of Billie," announces Joe Ahearne, the director, before the next shot.

"Then what," Chris teases, "is the point of it, one may ask?"

In between takes, John practices his impression of *Celebrity Big Brother* contestant Jackie Stallone. "I'm *Jackie*," he drawls. "What's a bin?!"

Billie looks bemused.

"Hey! Huh? I was trying to give you the Jackie vibe," John beams.

"Oh, right," Billie smirks, "thanks!"

HALF AN HOUR LATER AND I'M sat in John's trailer. He's here, too, which is lucky, because this interview would be rubbish without him. It's a very luxurious trailer – lots of light and space and cushions and high quality fittings. It's nicer than my actual house! "If you think about it," says John, thinking about it, "most of the time we're not on set we spend sitting in here, so it's got to be comfortable. I had problems with the first flat they put me in. I didn't like it, so I said, 'Well, let me just live in my trailer!'"

That sounds a bit diva-ish!

"Nah, I mean, I've never been like that. People always say, 'Are you a bit of diva?', and some people say that I am, but just being comfortable isn't being demanding."

If John does have an ego, it isn't without justification. He is a gifted performer, bold, brassy, mischievous and energetic, with a sexy charisma (he's fancied something rotten by various members of the crew), a dry sense of humour, and eyes that light up behind his glasses when talking. He's a clever swine to boot. No wonder, then, that his co-stars seem to adore him – even if the series' blooper reel has multiplied tenfold since he arrived! But hey, John just wants to have fun. So what can he tell us about the scene that they've been shooting today?

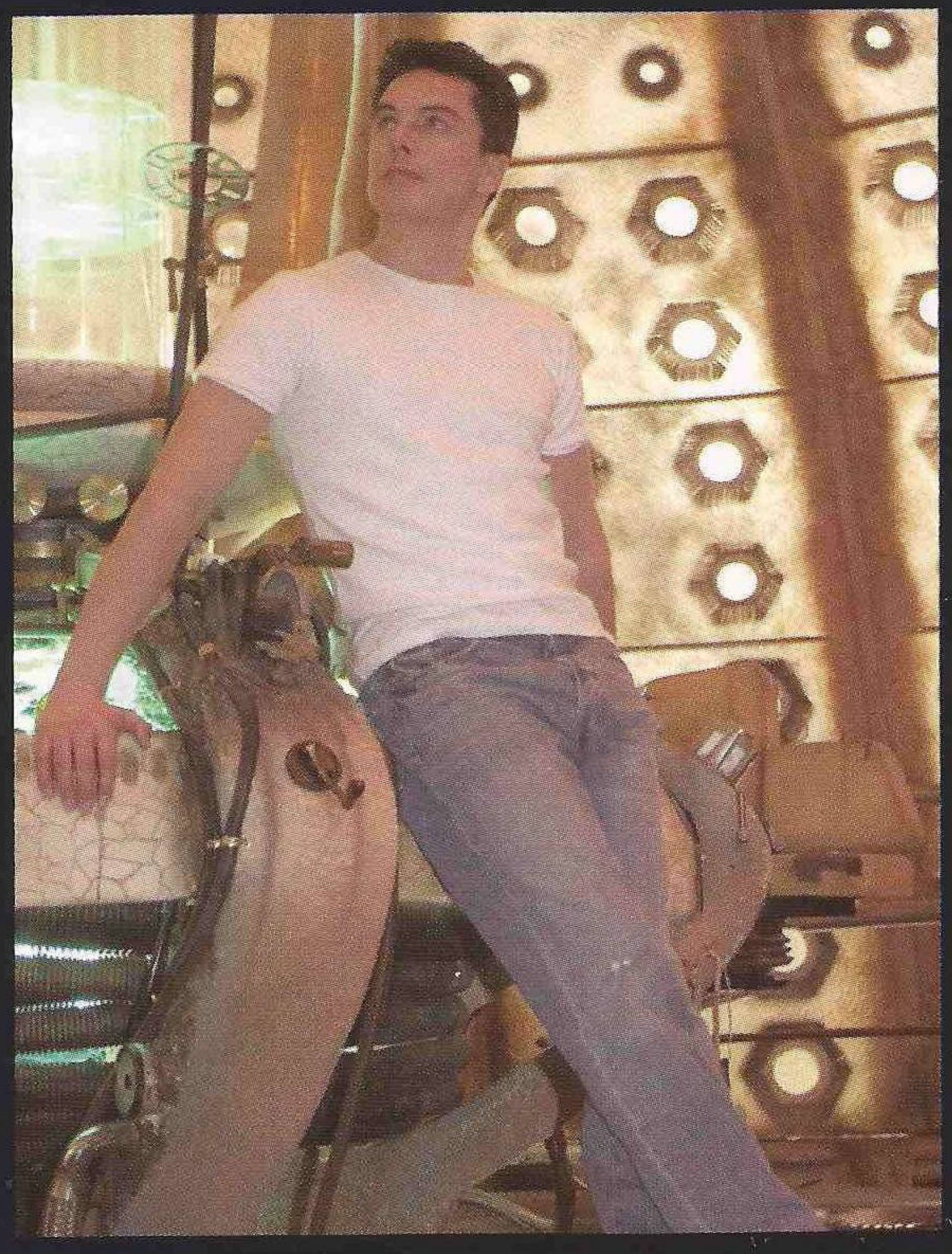
"Hmm, what can I tell you," he considers, "without spoiling anything? Well, what you've just seen is only the second scene that I've done for this episode. The other shot, which I did yesterday, was me running and jumping over a tea trolley! Today, it's the Doctor, Rose, Mickey and Jack, all entering into... basically hunting down the monster, who has disguised itself as one of the dignitaries in the city of Cardiff. This is us talking about the plan of attack and, oh my God, if I have to say 'Raxacoricofallapatorius' one more time...!" A volley of laughter follows – in bursts, like crackles of electricity. "Billie had to say it earlier, the Doctor had to say it, and now it's my turn. At the end of the episode, someone else says, 'Raxacoricofallapatorius,' and I turn round and say, 'You don't get to say *that* very often!' It's a joke," he explains, helpfully.

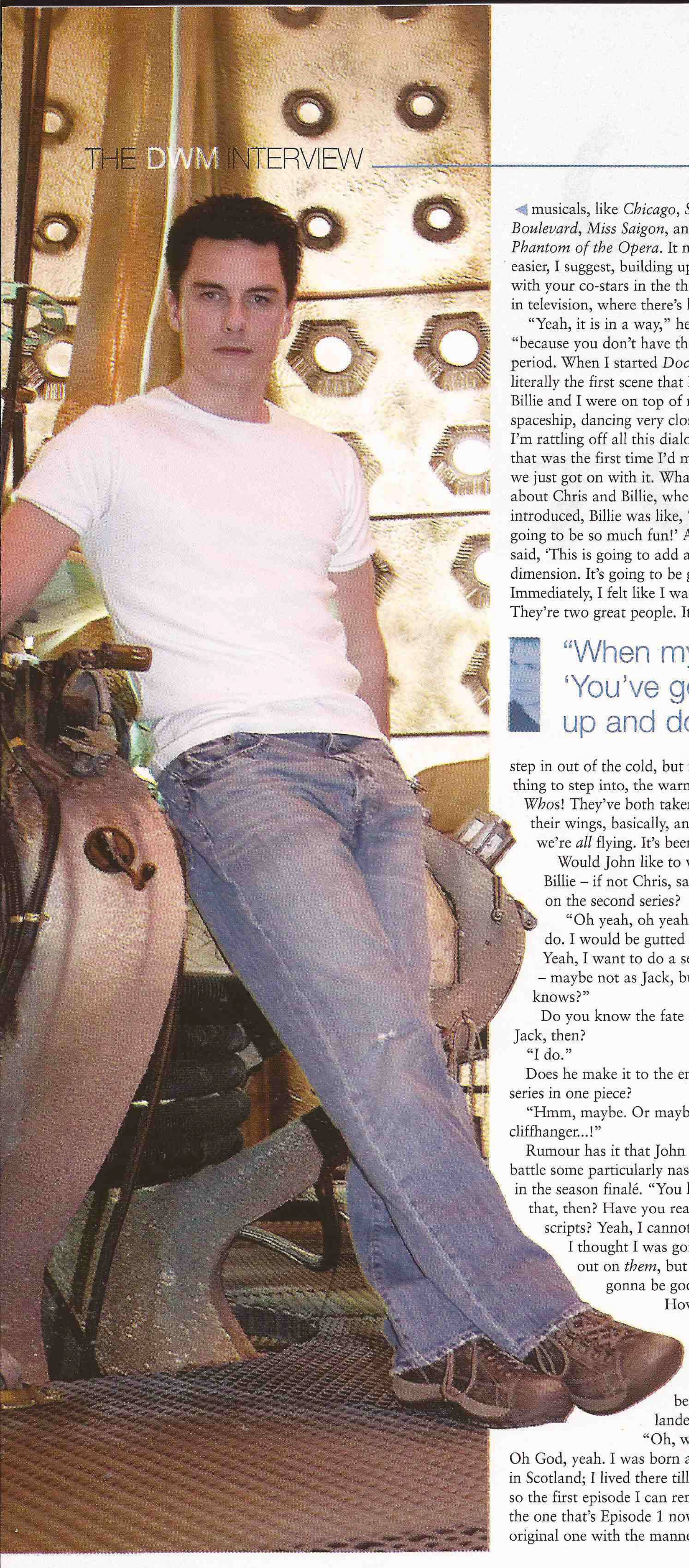
▲ *Captain Jack adopts a 1940s look in The Empty Child.*

How long did it take John him to learn how to say it?

"I've been learning it since November," he admits. "Where are we now? February! Hah, two months. I think of it like 'super-cali-fragi-listic-expi-ali-docious'. 'Raxa-corico-falla-patorius! See? Do it, like, syllabic and it's easier to remember. But it's frustrating when your tongue just doesn't work as fast as your brain, and I sometimes have that problem. In the theatre, if something goes wrong, you just keep going. Here, it goes wrong, you stop and have to do it again. All the stopping and starting can be quite laborious."

Indeed, John is the king of musical theatre. His record on Broadway and in the West End includes starring roles in some of the world's most popular ▶





musicals, like *Chicago*, *Sunset Boulevard*, *Miss Saigon*, and *Phantom of the Opera*. It must be easier, I suggest, building up a rapport with your co-stars in the theatre than in television, where there's less time?

"Yeah, it is in a way," he says, "because you don't have the rehearsal period. When I started *Doctor Who*, literally the first scene that I ever did, Billie and I were on top of my spaceship, dancing very close, and I'm rattling off all this dialogue, and that was the first time I'd met her, but we just got on with it. What's great about Chris and Billie, when I was introduced, Billie was like, 'This is going to be so much fun!' And Chris said, 'This is going to add another dimension. It's going to be great.' Immediately, I felt like I was embraced. They're two great people. It's hard to step in out of the cold, but it's a good thing to step into, the warmth of the *Whos*! They've both taken me under their wings, basically, and now we're *all* flying. It's been such fun."

> "When my agent rang and said, 'You've got *Doctor Who*!', I jumped up and down in Covent Garden!"

Would John like to work with Billie – if not Chris, sadly – again on the second series?

"Oh yeah, oh yeah! I definitely do. I would be gutted if I didn't. Yeah, I want to do a second series – maybe not as Jack, but who knows?"

Do you know the fate of Captain Jack, then?

"I do."

Does he make it to the end of the series in one piece?

"Hmm, maybe. Or maybe it's a cliffhanger...!"

Rumour has it that John gets to battle some particularly nasty monsters in the season finalé. "You know about that, then? Have you read the scripts? Yeah, I cannot wait. I thought I was going to miss out on *them*, but ooh, it's gonna be good!"

How familiar with *Doctor Who* was John before he landed the role?

"Oh, way familiar! Oh God, yeah. I was born and raised in Scotland; I lived there till I was nine, so the first episode I can remember was the one that's Episode 1 now, the original one with the mannequin people [1970's *Spearhead from Space*]. My mother had to put me inside her coat when I was a kid and walk me past stores! On Sauchiehall Street in Glasgow, she'd walk me in her coat, cos I wouldn't go past in case the mannequins came alive. We left Glasgow when I was nine and moved to a town south of Chicago, and PBS in America ran *Doctor Who* on Sunday nights – not half-hour episodes, but they run it all as one. Omnibuses, yeah. It took, like, two-and-a-half hours, so I would stay up late. Every Sunday night, I'd start off by watching *Fawlty Towers*, and then *Monty Python*, and then it was *Doctor Who*..."

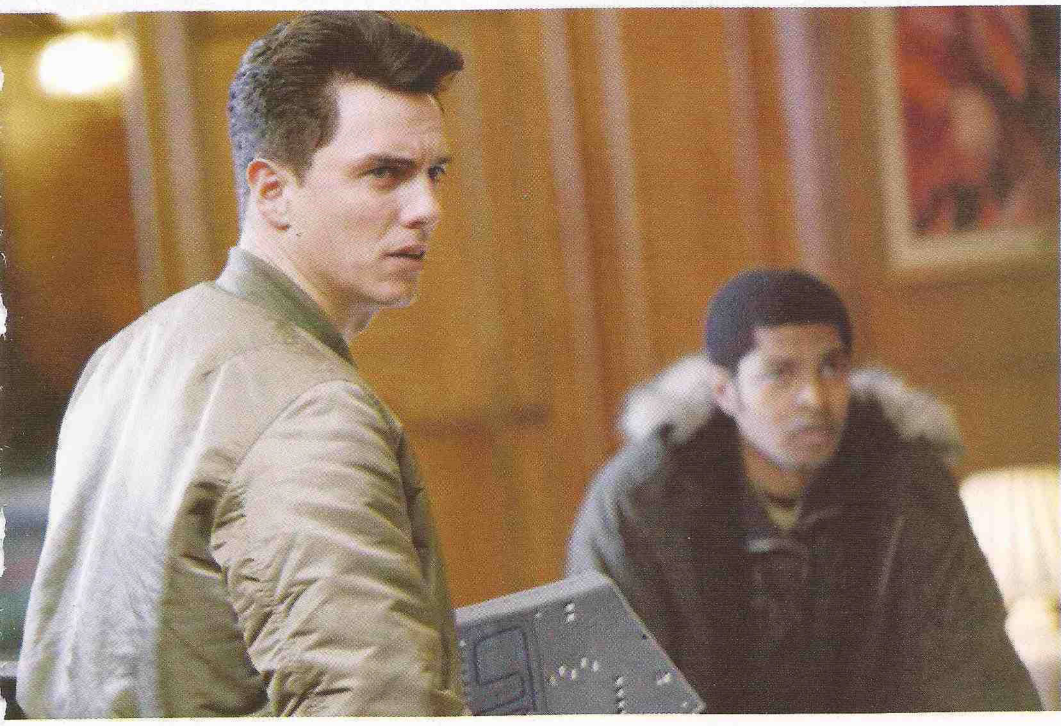
The best of British, then?

"Yeah, exactly. *Doctor Who* would start at 11 o'clock," he remembers, "and finish at about 1.15-ish, and I did that every Sunday night, all through middle school and high school. I always flunked the Monday morning spelling test, because I'd stayed up so late the night before. But *Doctor Who* was always too important to miss!"

A THOUGHT SUDDENLY HITS HIM: "Hey, do kids read this magazine? Look, no kids should flunk their homework – we've got to say that! Always do your homework before you watch *Doctor Who*, kids! I had to devise a way to start passing those tests, because I couldn't fail, so I used some of my wiles. I was kind of like the Doctor: I'd talk myself out of a situation. I asked the teacher, 'Can I put the word in a sentence, rather than giving the definition and spelling it?' I usually got about a B or a C by doing that. I was able to bullsh*t my way through school."

You were a bit of a wise guy, then?

"I wouldn't say I was a wise guy," he chuckles, leaning forward, "but I wouldn't say I was naïve. I was always the joker, always having a laugh. I still am in a sense. In school, things that were more important to me were, like, theatre and television and arts education, more so in music than anything else. I would love to have gone to one of those high schools like *Fame*! I wasn't a bad student. I wasn't an A student," he adds, "but I always got Bs, maybe a C here and there, a couple of As. But you know what? I'm doing what I've always wanted to do, so I guess I was doing the right thing for me."



▲ *Captain Jack and Mickey take a trip to Cardiff in Boom Town.*

How did the nine-year-old John find moving from Scotland to the US in the mid-1970s?

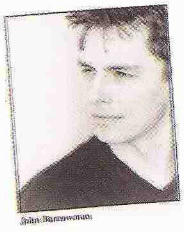
"Drastic," he replies. "To start off with, my father worked for Caterpillar Tractor Company. Funnily enough, I've asked the costume department if Captain Jack can wear Cat boots. Yeah, so Caterpillar – I'm supporting the name. My dad was basically climbing the corporate ladder in Scotland, and they asked him if he'd be interested in being moved to America, which he was. I think I had an easier time in adapting than my sister and brother, who were both older than me and in their teens. But it was the best thing my father ever did for the family. I adore being Scottish and that is who I am – I'm very proud of my heritage, I went to my high school prom in a kilt – but we had this great thing, growing up in America, of having the American drive instilled in us but having a European background. I think, basically, we had the best of both worlds. And it allows me to work in this country, since I have dual nationality."

Ultimately, though, does he consider himself to be American, Scottish, British...?

"I consider myself to be... see, that's an unfair question," John insists, "because immediately what it does is it pigeonholes. I say this: I am Scottish by birth, I am an American by naturalisation, but I live in London, so I'm British. Why would I want to say I'm one and not the other? I'm telling you the truth of what I am: I'm an amalgamation of two different cultures, and proud of both of them."

What does he miss most about living in America?

"Barbequed ribs!" he answers, quick as a flash. "Barbequed ribs at a place called Sonny's Barbeque in Florida. I know that sounds silly, but that is one of the first things we do when I go back to the States – go have barbequed ribs as a family. The thing is for me, my family's in America. My mum and dad, my brother and sister, my nieces and nephews, so when I think of America, I think of my family... and barbequed ribs!"



Do you think British people and American people are very different?

"Oh, hell yes. But that's like asking, 'Are the people in Wales different to the people in England?' Yeah, they're very different. It depends also where you are in America. Like, for instance, I have a home in Los Angeles. In LA, everybody's kind of cold. I've got friends there, but I could count them on the fingers of one hand. In LA, the people only like you if they want something from you, or if you can do something for them. Now, flip to Chicago, where I've just bought a house in Milwaukee for my parents, because they got nailed by the last four hurricanes in Florida... I absolutely love the people in Milwaukee. It's got the laidback glam of LA, yet the friendliness of New York. Every city, ever country, is different. I love the Brits. I love their reservedness. Actually, a lot of British people I don't find are reserved. That's an old stigma. It's like saying all Scottish people are cheap. That's not true! Some of the most extravagant people I know are Scottish."

▼*Jack helps the Doctor out in 1940s wartime London in The Doctor Dances.*

In 1989, John came back to the UK to study. His stage career took off, and television work soon followed. During the 1990s, while performing in the evening on the West End stage, John worked as a presenter for the BBC, most notably on Saturday morning kids' show *Live and Kicking*. "That was a learning experience for me," he admits. "There were politics that went on 'upstairs', you know? I really don't think the production office knew how to deal with me – in the sense that I think they just wanted two presenters, rather than three. If politics start involving you, then you need to know what's going on, that's all I can say."

JOHN WAS SHIFTED SIDEWAYS to present *Electric Circus*, the show's media round up. "I'd have rather they were up front and honest about it right away," he says, "rather than trying to give me my own little thing without telling me what the situation was. Apart from that, though, I had a fabulous time on *Live and Kicking*. I didn't realise it at the time, but it's part of British television history, and I was part of it, which was phenomenal."

It wasn't long before John caught the attention of American producers. He was cast as Peter Fairchild in steamy CBS drama *Central Park West*, which lasted less than a year in the mid-1990s, and as Peter Williams in NBC's prime time soap *Titans*, which was cancelled at the end of 2000 after barely two months on air. Talk about behind-the-scenes politics...

"Hey, politics goes on every day," he shrugs, "on every major show, and you've just got to learn to keep your head above the water and not let it drown you."

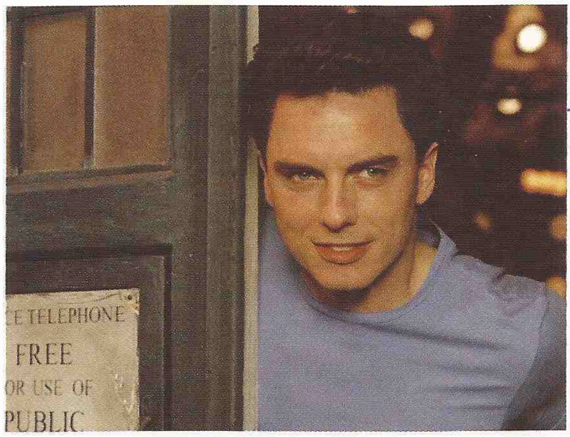
Last year, John appeared on the big screen alongside Kevin Klein, Ashley Judd and Jonathan Pryce in *De-Lovely*, the Hollywood biopic about composer Cole Porter. He played one of Porter's boyfriends. To coincide with the movie, John released a new solo CD, his third, entitled *John Barrowman Swings Cole Porter*, which has "done phenomenally well. It went to number 35 in the Billboard charts in America, which was... well, not a shock, but a welcome surprise. It's done well in the UK, but not as well as it did in America. People who read **Doctor Who Magazine** and watch the show might like it. We're always saying to Russell [T Davies]... because Billie sings, and I sing, so we ▶

◀ should do a musical episode. I mean, they did it with *Buffy*, so why not? It'd be something to wing. But no, the album – that's one of my passions."

What attracted John to Cole Porter's music?

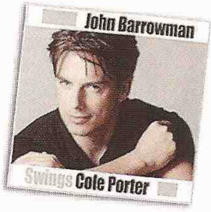
"I'd already done the research," he reminds me, "because I did *Anything Goes* on stage with Elaine Paige in 1989 – that was my first professional acting job. I did it again – when was it? – in 2003, so Cole Porter has always been a part of my life. Even when I was younger and studying music, I studied a lot of Cole Porter. I know a lot about the man, I know a lot about his music, about the style that it's supposed to be sung in. I've been through every single Cole Porter song for the album. We looked at hundreds, and I chose the ones that struck a chord with me. He was a man ahead of his time. '*What is this thing called love / This funny thing called love? / Just who can solve its mystery? / Why should it make a fool of me?*' That was him questioning his sexuality. You just didn't write songs about that in the 1930s. He was deeply in love with his life, but also he was gay. You can be gay and love women, there's nothing wrong with that, and he was one of those men." He pauses. "The thing is, he was giving an autobiographical picture of himself through his works." He pauses to think some more. "I'm passionate about these things," he concludes.

John is, indeed, a passionate person – passionate about his work, about the people he works with, about everything, really. As he says himself, his childhood dreams and ambitions have come true, so what's there not to be passionate about? Does he have to remind himself daily that it's not all a dream? Or do you get used to it?



▲ *The TARDIS' latest crewmember!*

He shakes his head. "No, listen dude, it never gets blasé. Absolutely never. I'm not just being stupid when I say that. I always have to pinch myself. I mean, I wake up tired like everybody else, I wake up cranky sometime, but I love coming to work, whether it's on *Doctor Who* or whether. I love what I do. If I didn't like it, I wouldn't do it. I couldn't see myself doing anything else. After we've finished filming this series, I'm doing the movie version of *The Producers*, the musical that's in the West End and on Broadway. It stars Nathan Lane, Uma Thurman and Matthew Broderick, and I've got a cameo part in it. When I head I'd got that, I was in my trailer on *Doctor Who*. I went out onto the set and told everybody, and they were just ecstatically excited... so yeah, I still get a thrill when I get asked to do something. The day I don't get excited is the day I quit and go and get a job behind a desk."



HOW DID JOHN LAND THE ROLE of Captain Jack then? He had to audition, right?

"Andy Pryor, who's the casting director, rang my agent," he explains. "I was doing *Anything Goes* at the time, and Andy was a fan of my musical theatre stuff. He said, 'Look, I know John, and there's a perfect role coming up for him. He'd be *so* right for it.' This was in June of last year. I went in one morning in July, and met with Russell and [producer] Phil Collinson and everybody, and I did the test for the cameras and all that. I was in Covent Garden that afternoon with my niece, who was over from the States, and my agent rang and said, 'You've got *Doctor Who*!' I screamed and jumped up and down in the middle of Covent Garden! People actually came up to me asking, 'What's so exciting? What's so great?' And I'm, like, 'Y-E-E-E-S-S-S!! YES!' My niece is laughing, cos she knows it's, like, typical of me. This one woman came up to me and said, 'What's wrong??' I said, 'I'M GOING TO BE ON *DOCTOR WHO*!! OH YES!!' She went, 'Oh my God, I'll watch for you!' I couldn't believe it. There's a TARDIS near where I live, down on Earl's Court high street, there's a police box there, and I went down and had my picture taken in front of it! It was good. Andy said that he'd never seen them make a decision so quickly. He said, 'All of the execs at the BBC, when they saw your tape, it was unanimous: that's Captain Jack. They didn't even have to question it.' That's why it all happened so quickly. I was cast before the series had even started filming."

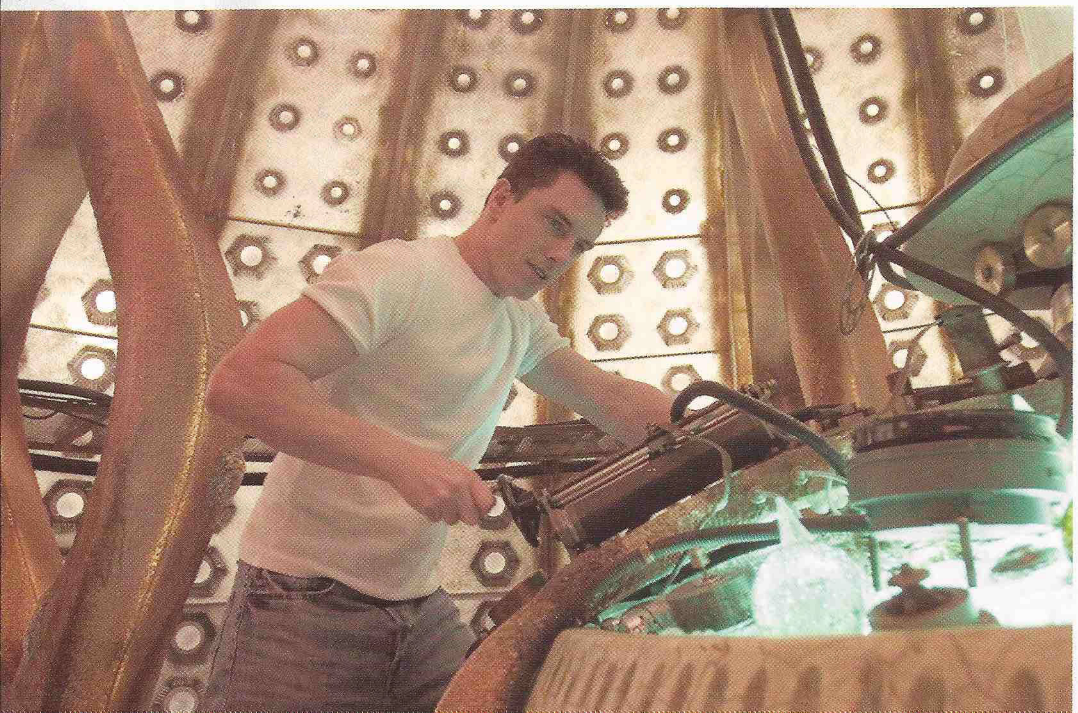
What's more, John has now fallen head over heels for the character.

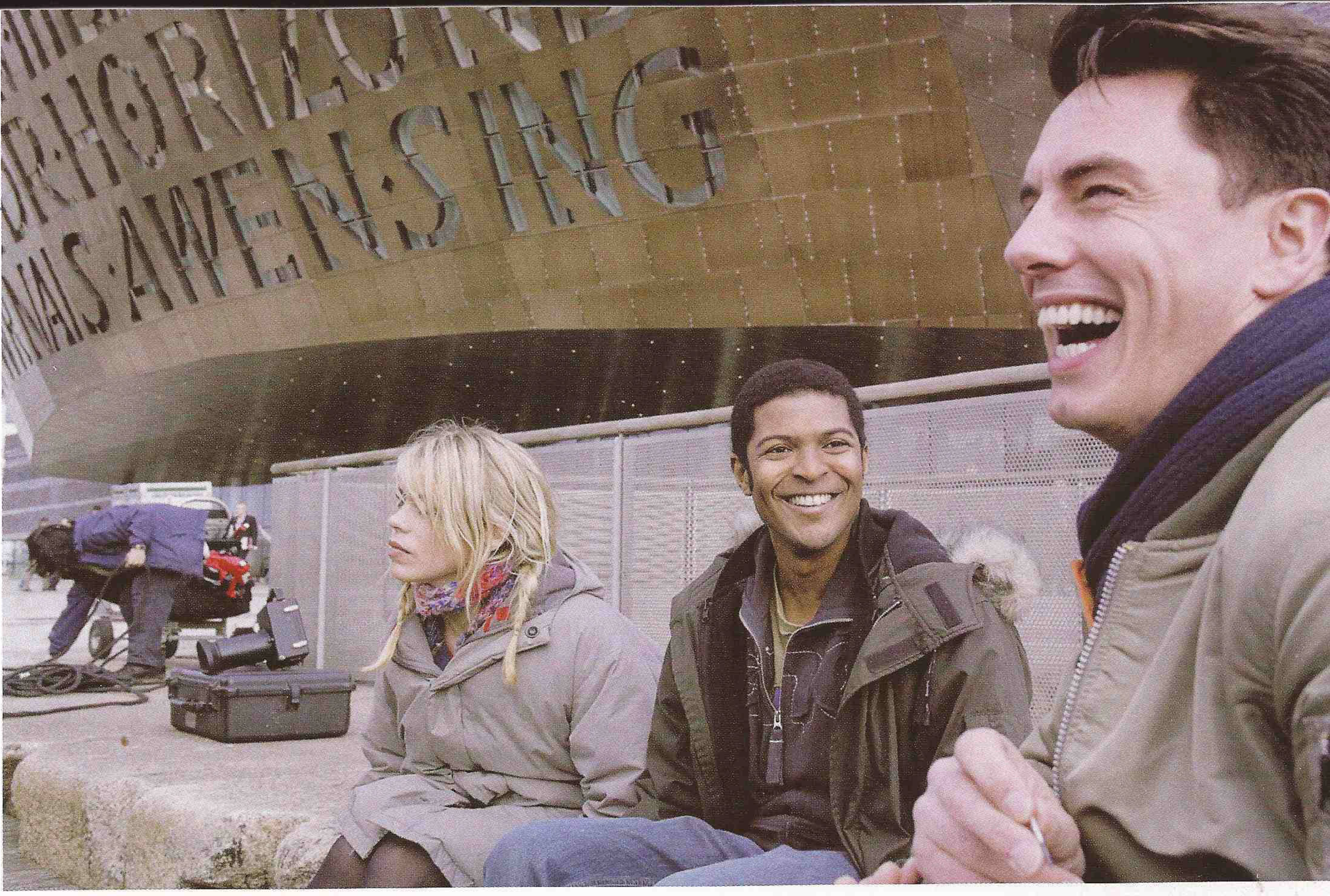
"Oh, I love him," he grins wildly, "cos he's got a little bit of me in him. I don't want to spoil anything, but Captain Jack is from the fifty-first century and, well, basically... you know, I love flirting with people, and Captain Jack flirts with both men and women. I have no problem with that. And he's almost, kind of, Action Man-ish, and I like to think of myself as being like that. They told me that Jack may be moulded to play different characters and do different things, because he's kind of a chameleon and he'll fit in. I think the audience will like him, because he's Mr Innuendo! Everything is an innuendo with Jack, no matter what it is. If we're talking about something *big*, there'll be a wink of the eye! He's Innuendo Man. I love that about him."

What can John tell us about the relationship between Captain Jack, Rose, and the Doctor? Is there a bit of rivalry going on there?

"Yeah, Captain Jack and Rose – first he fancies her, cos he thinks she's got a great bum! Then she starts to understand more about him, and they become friends – and work together very well. As for the Doctor, it starts out as being, 'Okay, who's this Captain guy? He knows too much...' The Doctor doesn't really like him at first, but Jack kind of wins him over. The

▼ *Jack gets his hands on the TARDIS controls... No, not that switch!*





▲ *Billie Piper, Noel Clarke and John Barrowman brave the February cold during filming for* ***Boom Town.***

three of them end up banding together and become, like, a gang that battles evil for the good of mankind."

When I suggest that John's profile will increase dramatically as a result of *Doctor Who*, he offers a typically forthright reply: "Well, I hope it is! You know what? It's like I always say to people – when I do workshops in America with kids, which I do every year, helping kids to go for their dreams and strive to be better people, and one of the things I say to them – 'If you want to be famous, go do *Pop Idol* or *Fame Academy*. If you want to be a working and successful actor, then you come into the industry and you work damn hard.' That's the way I look at it. I'm here to work. I'm here to have longevity to my career, not to be famous. I'm recognised, yes, but I don't play upon it. I try to do what I do and go about my daily business, and if people photograph me or come and ask for autographs... well, I think that's fantastic. I have no problem with that. If fame comes with *Doctor Who*, you'd better believe I'll be ecstatic! That's one of the perks. I'll get tables at restaurants without even making reservations! I'll get upgraded!"

John Barrowman, then, is ready to be adored. "BRING! IT! ON!" he purrs. "I just hope I can appeal."

Well, lock up your sons! Lock up your daughters! But some actors, I point out, pretend not to give two jots about appealing to the public in *that* way.

"That's rubbish," he retorts. "If you're a good-looking man or woman, and you're playing roles where you're dressed appealingly, then you're going to be looked at as being some kind of sexual thing, right? Excuse me, but bring it on! I'd love to be people's fantasies. Yeah! Why wouldn't you want to be? My God, if someone said, 'You could be every man and woman's fantasy, every man and woman who's watching *Doctor Who*,' would you not go, '*Cool!*'...? Actually, I'm nude in one episode," he winks, but keeps a straight face. "Believe it, I am, and that's all I'm going to say.

> "The Doctor doesn't really like Jack at first, but Jack wins him over, and they end up banding together!"

You're kidding, right?

"I have no problem about being nude," he shrugs. "I have no qualms about that at all. It's all part of the business of being adored. Jeez, as long as people don't become weird or anything! If they become weirdoes, that will worry me. That's when my family will get worried: if I start getting adored by stalkers."

▼ *Rose and the Doctor come aboard Jack's spaceship...*

WAS THERE EVER A TIME WHEN John worried that publicly coming out would harm his career? A lot of gay actors are still very much in the closet...

"Yes," he says, "but that's their prerogative. Why should I pretend to be something that I'm not? I'm not ashamed – being a gay man, there's nothing wrong with it. I've never thought of myself as being *in* the closet, because anyone you ask, anyone from when I started out in theatre, they've all known. As time goes by, hopefully people will see that it's not an issue, and more people will be open about themselves, because *oh my God*, there are, like you said, so many gay people in this industry who just don't say anything. They live these false lives. Why? WHY??" he hollers. "It's the twenty-first century, come on!"

Captain Jack has the makings of a gay icon, don't you think?

"Well, that's the difference," replies John. "You see, I don't see it that way. John Barrowman as the actor doing what he's doing will be the icon and the role model, and that's fine. I have no problem with that. But don't confuse the two – Captain Jack is not John Barrowman, that's the thing. I am an actor, I create different people," he grins rather impishly, "but dammit, I want to be everybody's fantasy!"

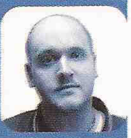
You really like that idea, don't you?

"Oh, hell yes, I love that idea! I want to be an icon. I want to be a fantasy. Oh yeah," he says in a loud, deep, triumphant voice, "for husbands *and* wives..." ■

JAC

RICHARD

PETER


CLAY

THE TIME TEAM

IN 1999, FOUR INTREPID FANS EMBARKED ON A TELEVISUAL QUEST: TO WATCH EVERY EPISODE OF **DOCTOR WHO**. ALL 709 OF THEM. IN ORDER. FROM THE START. THIS IS THEIR ONGOING STORY...

IN 1472, AT THE COUNCIL OF Florence, the Great Eastern Schism divided the Catholic Church on questions of rite, liturgy and the divinity of the Roman Patriarchate. In 1977, the Great Williams Schism divided *Doctor Who* fandom on questions of cheapness, laughs and K9. Now in 2005, as the Time Team embed themselves in Season Fifteen of *Doctor Who*, the latter schism has reared its head again, with Richard, and perhaps surprisingly Peter, as the naysayers, and Clayton and Jac as true believers in new producer Graham Williams. Burning the heretic at the stake is no longer an option in today's world, though the glint in Richard's eye as Part Three of *The Invisible Enemy* heads into Jac's VCR suggests he might wish otherwise...

"This is just horrible," says Richard, as we rejoin the cloned and miniaturised versions of the Doctor and Leela as they float into the real Doctor's brain. (Note to new readers – yes, really.) "After a string of high-quality stories, we're suddenly being presented with something really cheap and tacky. Tom Baker and Louise Jameson whirling each other round pretending they're floating, K9 blasting a column that has clearly been shoved back together again after a previous attempt..."

"Nah, the shuttle collision caused the wall damage," says straw-clutching Peter. "K9 took advantage of the existing crack. Clever K9!" He goes on, "It's weird, it's wild, it's woefully underfunded. But it's a fabulous idea – an episode story set in the Doctor's head! And I can happily accept that this bonkers set is Baker's barmy brain."

Clayton sniffs. "It's a bit like *The Deadly Assassin* Part Three – wandering around a weird landscape while the Doctor lies unconscious. Except with no money and Derek Goodwin in the director's chair. And so it's half-baked and lazy. I can't follow it properly, cos the story and the dialogue just gets lost under all the faffing about."

"I like the Doctor acknowledging he needs Leela's tracking skills – how nice for him to appreciate her," puts in Jac, as the clone heroes make their way deeper into the Doctor's bonce. "But all this stuff about the mind-brain interface stuff is just silly. Or is this the series' answer to Cartesian dualism?"

"Prognosis uncertain," says Peter, who really is a K9 fan.

"Interesting that the Nucleus takes up residence in the 'realm of dreams and imagination', though," continues Jac. "But why on Earth don't we see the Doctor's dreams?! There's a big build-up and then they just walk into another bit of tatty old set."

It's time for the Doctor to confront the intruder in his brain. Could this be the revelation that saves the story? Oh dear. Richard sags. "Just when you don't think it can get any worse, it does. The Doctor walks into a convenient den in his brain to find a bin bag with a claw and an eyeball. And this is the big enemy? Give me strength..."

"Now that, I have to agree, is pants," says Peter as the Doctor confronts his cheapest, if not his deadliest, foe of all time.

"And Tom needs his hand slapped," says Clayton of our hero's uncharacteristically laconic performance when confronting the Nucleus. "He's misbehaving out of some noble attempt to get us to laugh along with this rubbish, but he just makes it all the more risible."

But the Nucleus has kept the Doctor talking too long, and the clones have come to the end of their tiny lives. They dissolve, leaving behind nothing but a lock of Leela's hair. "That's so funny! There's a bit of old wig left in the Doctor's head!" laughs Jac.

"It's probably still there," says Clayton. "I look forward to a story in the new series where he shakes it out of his ear onto Rose."

Things aren't looking up as we enter Part Four, with the Nucleus escaping from the Doctor's head and growing to normal size. "How come it's suddenly changed its form to this silly metallic prawn?" asks Richard in despair.

"Must have taken the bin bag off its head," says Peter.

The Nucleus speeds off to spawn on Titan, with the Doctor, Leela and K9 racing after it with some handy antidote. As the Doctor edges nearer to the hatching tank, Clayton grabs the remote control. "Look! You can see John Scott Martin – *sans* Virus head – inside the tank, looking weary and confused."

"You can see me on the settee looking weary and confused," says Richard.

And so, after a lot of faff about the Doctor not wanting to blow it to bits, the Nucleus is blown to bits. And the Team are alternately delighted and horrified to witness a new addition to the TARDIS crew... "So K9 is joining the Doctor and Leela on their travels," muses Richard. "He could have worked as a one-off novelty, but making him a companion is a bad mistake."

Peter huffs. "Well, I think K9 is enormous fun. How can something that versatile and intelligent fail to be an asset to the TARDIS team?"

Jac agrees. "He'll be brilliant; about the only good thing in this mess of a story."

Clayton sums up *The Invisible Enemy*. "I'd like to say it could have been saved by better production values. But it couldn't. What a nonsensical script! And it's worrying this early in the season that the cash seems to have run out already."

"That's the late 1970s for you," says Peter. "It wasn't just *Doctor Who*. The entire country looked like *The Invisible Enemy* back then!"

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

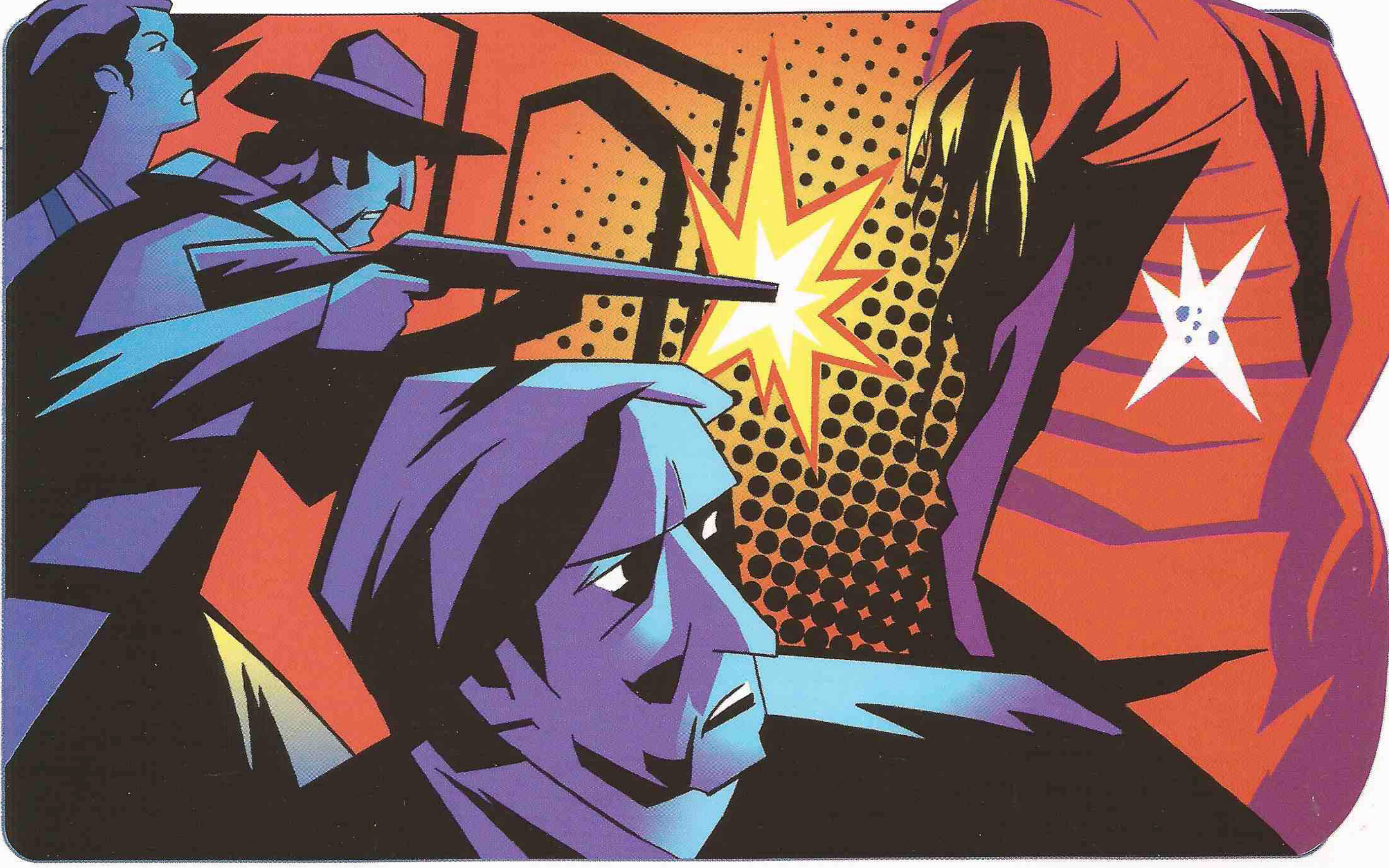
00757

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00146

ONE OR MORE REGULARS INCARCERATED

00204



EPISODES 460 TO 467

AS *IMAGE OF THE FENDAHL* OPENS opens with a spooky skull (Jac screams) and the death of a hiker on a lonely road the Team are instantly cheered. "A cracking opening!" exclaims a hugely relieved Richard. "Ancient mysteries, glowing skulls, spooky woods..."

The story unfolds – Dr Fendelman and his team of scientists at isolated Fetch Priory have discovered a human skull that's millions of years older than it should be. What none of them but dolly Thea know is that it's started to glow and bump off passing tourists (somehow). "It's very atmospheric," says Peter. "It feels more like the ghost stories the Beeb did at Christmas than *Doctor Who*."

> "It's a Pertwee story! A load of scientists, a yokel getting attacked in the woods... Is Jon back inside the TARDIS?" **JAC**

"No, it's a Jon Pertwee story," points out Jac. "A lab full of scientists, a yokel getting attacked in the woods... just wait and see who gets out of the TARDIS."

"I love Chris Boucher's writing," says Clay. "Though he does sometimes go a bit wonky. 'The effects of your excellent potassium-argon test' indeed! But all the characters are engaging, and surprisingly layered. Even the icy Stael gets to grin."

"But what accent is Denis Lill as Dr Fendelman trying to do?" asks Richard.

"Ach!" says Peter. "First Marius, now this. Ze series eez fule off mad zientissts!"

"Never mind that," says Jac, as an unseen menace descends on an immobile Doctor in fog shrouded woods, "look! A spooky cliffhanger again at last!"

In Part Two, the Doctor arrives at the Priory and discovers Thea has been possessed by embryo Fendahleen – weird, worm-y things with mouths like party razzers – while Leela meets the rustic Tylers, no relation (presumably) to the Peckham Tylers. "That's Maud from *Hinge & Brackett*," Clayton says of Granny T. "And that's mad Don Brennan from *Coronation Street!*" says Peter. "What a family."

Richard's engrossed. "So much of the story has no incidental music. It's very odd, but in a good way."

"It helps explain this story's atypical feel," says Peter. "The gore factor's been turned down further, too. All the nasty bits seem to be happening off-screen."

"But it's so atmospheric that it doesn't matter," says Jac. "It really feels like proper *Doctor Who*."

"And Denis Lill is great," says Richard. "There's a subtle power behind his performance. I'm sat here with bated breath as Fendelman explains his work and the discoveries that he's made. And a great twist – he *isn't* the villain."

Clayton's not so sure. "So many things are underdirected – the pentagram appearing on the skull x-ray for one – that would have been really creepy just a year before. The cliffhanger sums up the uncertain tone. Tom is determined to be flippant about the skull and offer it sweets, but then he has to turn on a sixpence and be afraid and in pain. And it just doesn't quite work."

In Part Three, the Doctor must rescue the mind of Granny Tyler from the shock of meeting the deadly Fendahl; and does it by reciting a nonsense recipe for fruitcake. "This is a superb scene," enthuses Richard. "From the absurdity of the Doctor's recipe to her spooky revelation that the 'darkness' she saw was 'hungry for her soul'. Creepy."

"Granny Tyler's the nearest thing we've had to a strong woman this time, so hurrah for her!" cheers Jac.

Peter sounds a note of unease. "I'm having difficulty following this. There's an excess of exposition, a tangle of techobabble and somewhere, a good story trying to find its way out."

Clay nods. "It's choc-full of interesting ideas but never really knows how to present them as drama. Fendelman's horrific realisation and the stuff about superstitions actually being race memories are great, but they're all presented as really talky explanations rather than punchy TV."

The Doctor and Leela take off to the TARDIS to visit the Fendahl's ancient planet, or something. But it's not there, or something. "What was that for?" asks Jac. "Do you think the episode was underrunning?"

"An excuse for even more clever theorising," reckons Clay. "And some really weird storytelling. It's pointless."

"I'm wondering why Fendelman never questioned why there's a ruddy great

Compiled by
MICHAEL PRITCHARD

Illustrations
ADRIAN SALMON

AND YOU SAID

THE INVISIBLE ENEMY

"How does the clones' 10-minute life somehow last all 25 minutes of Part Three? I suppose that's how they can lark about admiring a black drape and a wind machine – they know they'll be fine until the cliffhanger!"

STEVE MANFRED, WISCONSIN, USA

"It's remarkably useful that the Bi-Al foundation has a slot on the wall for Time Lord technology like the relative dimensional stabiliser. Do they have a slot for the Hand of Omega too?"

JAMES BEAMISH, VIA E-MAIL

"K9, for the first, although certainly not the last, time in the show's history, breaks the age-old rule, in having a companion who is more intelligent than the Doctor!"

CHARLES NORTON, RUTLAND

IMAGE OF THE FENDAHL

"The dialogue Chris Boucher gives the Doctor is excellent. By now you can tell the evolution of the script is a two-way process – written for, and inspired by, Tom Baker."

STEPHEN MARTIN, HINCKLEY

"The Doctor and Leela are really supporting players in the first two episodes making it much closer in style to the Hartnell and Troughton eras."

BILL ALBERT, IOWA, USA

"The gorgon metaphor has never been so horrible as when the Doctor tells Stael 'It's too late – you've seen her eyes'; instead of instantly calcifying, here it just means you're not dead yet but *you can never run...*"

ALEX WILCOCK, ISLE OF DOGS

In **DWM** 359, The Time Team will be finishing off *The Invasion of Time* and enjoying all of *The Ribos Operation*. Why not join them in their quest, by sending your thoughts to the usual address, or emailing them to *dwm@panini.co.uk* marked 'Time Team'. Closing date for comments is 23 June 2005.

pentacle inscribed on his cellar floor," muses Richard.

Part Four begins with the fully grown Fendahl bearing down on the Doctor, Leela and the Tylers. "Ooh, that's nice," says Richard. "Big, slimy, sluggy and slow. I guess it doesn't actually need to pounce on people as it can freeze them to the spot. And Stael's realisation that his grand plans have gone wrong is nicely portrayed. His suicide is a real shock though. Not something you associate with *Doctor Who*."

Jac sighs. "If it had been Stael's suicide *and nothing else* that stopped the Fendahl taking power immediately, that would have made a great ending. It's a bit odd that the alien consists of one woman in a floaty gown and twelve caterpillars, but it looks very effective."

Clay's troubled: "'How do you kill death itself?' the Doctor muses on screen. Nice line, but all he has to do to kill death itself is tip some salt on it. Pah."

The sonic Time Scanner (did we mention that?) is counting down to... er, something. Destruction, probably. "Ah, you know where you are with a countdown clock,' says Peter. "No idea what's going on, but time is running out I think." Luckily, before time runs out, there's an explosion or implosion or something and the story ends.

"What an odd one," boggles Clay. "The story was told *so* confusingly, and directed with such odd emphasis, I didn't really grasp what the threat was..."

Jac agrees. "I think I might need to watch it again. All that padding in Part Three, and then the ending seemed terribly rushed."

Only Richard is not disappointed. "I think we've clicked right back on track again. A wonderful fusion of ancient mystery and modern technology!"

Or something.

WILL RICHARD REMAIN SO ENTHUSIASTIC as the Doctor, Leela and K9 arrive on Pluto in the far future to meet *The Sun Makers*? Not if his reaction to the first scene, as citizen Cordo goes to pay his father's death taxes to the all-powerful Company, is anything to go by. "A dull, featureless corridor and simplistic costumes." He groans. "It screams out 'we're back to cheap planets again'. And though Pluto has six suns, it's grey and ghastly outside too!"

Clayton's in disagreement. "At least it's being directed properly. And I can cope with cheapness if the dialogue is so good. Unfeeling bureaucracy is perhaps even more of a Doctorish thing to fight than evil monsters."

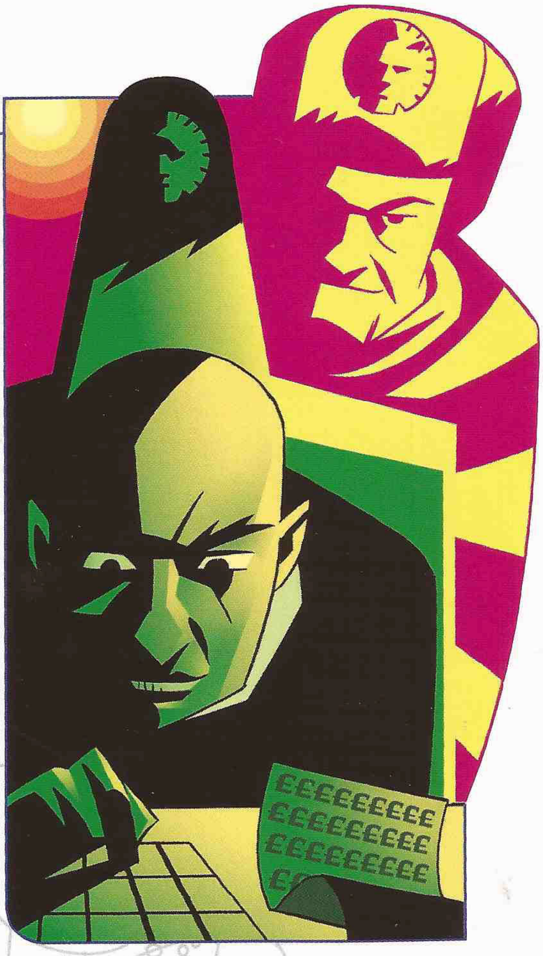
Richard lightens up as the Gatherer arrives on the scene. "Leela's line 'Perhaps everyone runs from the tax man' is classic Robert Holmes!"

"I can't bring myself to criticise writer Robert Holmes, whose dialogue and characterisation is superb, but I don't know if this story is playing to his strengths. Do you really think children would be enthralled by this?" queries Jac.

"I'm enthralled just cos it's the only time *Doctor Who* was filmed in Bristol!" says West Country boy Clayton. "But it all feels really very *Blake's* 7. And not just cos Vila's actually there!"

A bunch of rebels send the Doctor off to do a bit of cashpoint fraud for them. (Note to new readers – yes, really.) This can't end well...

"It's a bit naughty making it a fat Barclaycard. I wonder if they complained about that?" wonders Richard.



"The cliffhanger's a turning point – the first 'silly' ending in years," points out Peter, as the Doctor is gassed by a cashpoint. "I do think Tom is starting to enjoy himself a little too much..."

Clayton frowns. "I don't think so. Tom seems far more relaxed when he's given good written comedy, rather than having to invent it himself in rehearsal. And Leela is exceptionally good in this story." His point seems proved by events in Part Two. "There is probably no better scene for Louise Jameson than the one in which she rounds on the rebel leader Mandrel and tells him he has 'no pride, no honour and no manhood'! You go girl! It shows how far the role of the companion has developed. Imagine Victoria trying that!"

"And wimpy Cordo's willingness to go with Leela is so touching," says Jac. "One of those moments that just squeezes your heart."

"Cordo's the only vaguely sympathetic character on Pluto," grumbles Peter.

"What about Bisham?" asks Clay. "The bit where the Doctor is released from the Correction Centre but can't save Bisham, is really grim – and the Doctor leaves a bag of jelly babies by his side. Awwww..."

"Gatherer Pile!?" splutters Richard. "This joke, the whole satire on the tax system, would be totally lost on a younger audience, but I guess there's nothing wrong in pitching scripts on two different levels."

"There isn't much for the youngsters though," says Peter with feeling. "No monsters and precious little K9. And that cliffhanger – Leela is shot off a buggy – is even worse than the last one! It's all going horribly wrong!"

"Kids would like the Collector," Jac points out, referring to the story's bald-dwarf-in-a-mobility-scooter villain. "Henry Woolf plays him rather wonderfully."

"He frightens me, just by being so small and grotesque. Blehh!" splutters Clay. "My wish for next time – more Gatherer and more K9!"

"And a bigger budget," pleads Richard.

Ah, it looks like the Great Williams Schism rides again... ■

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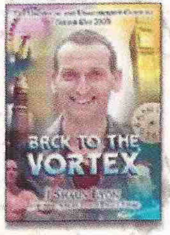

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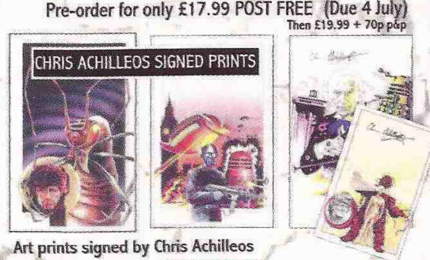

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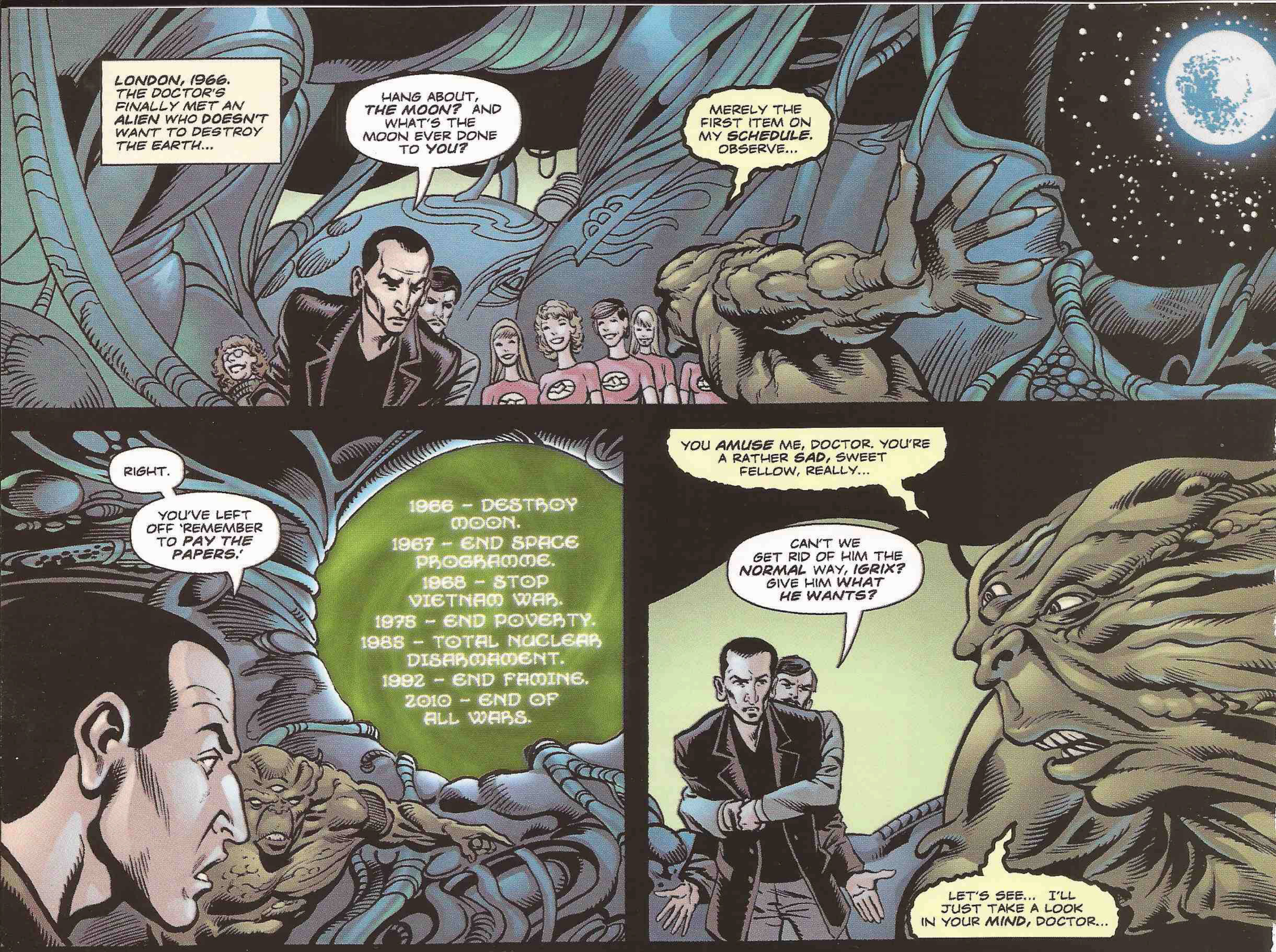
LONDON, 1966. THE DOCTOR'S FINALLY MET AN ALIEN WHO DOESN'T WANT TO DESTROY THE EARTH...
HANG ABOUT, THE MOON? AND WHAT'S THE MOON EVER DONE TO YOU?
MERELY THE FIRST ITEM ON MY SCHEDULE. OBSERVE...
RIGHT.
YOU'VE LEFT OFF 'REMEMBER TO PAY THE PAPERS.'
1966 – DESTROY MOON. 1967 – END SPACE PROGRAMME. 1968 – STOP VIETNAM WAR. 1975 – END POVERTY. 1988 – TOTAL NUCLEAR DISARMAMENT. 1992 – END FAMINE. 2010 – END OF ALL WARS.
YOU AMUSE ME, DOCTOR. YOU'RE A RATHER SAD, SWEET FELLOW, REALLY...
CAN'T WE GET RID OF HIM THE NORMAL WAY, IGRIX? GIVE HIM WHAT HE WANTS?
LET'S SEE... I'LL JUST TAKE A LOOK IN YOUR MIND, DOCTOR...

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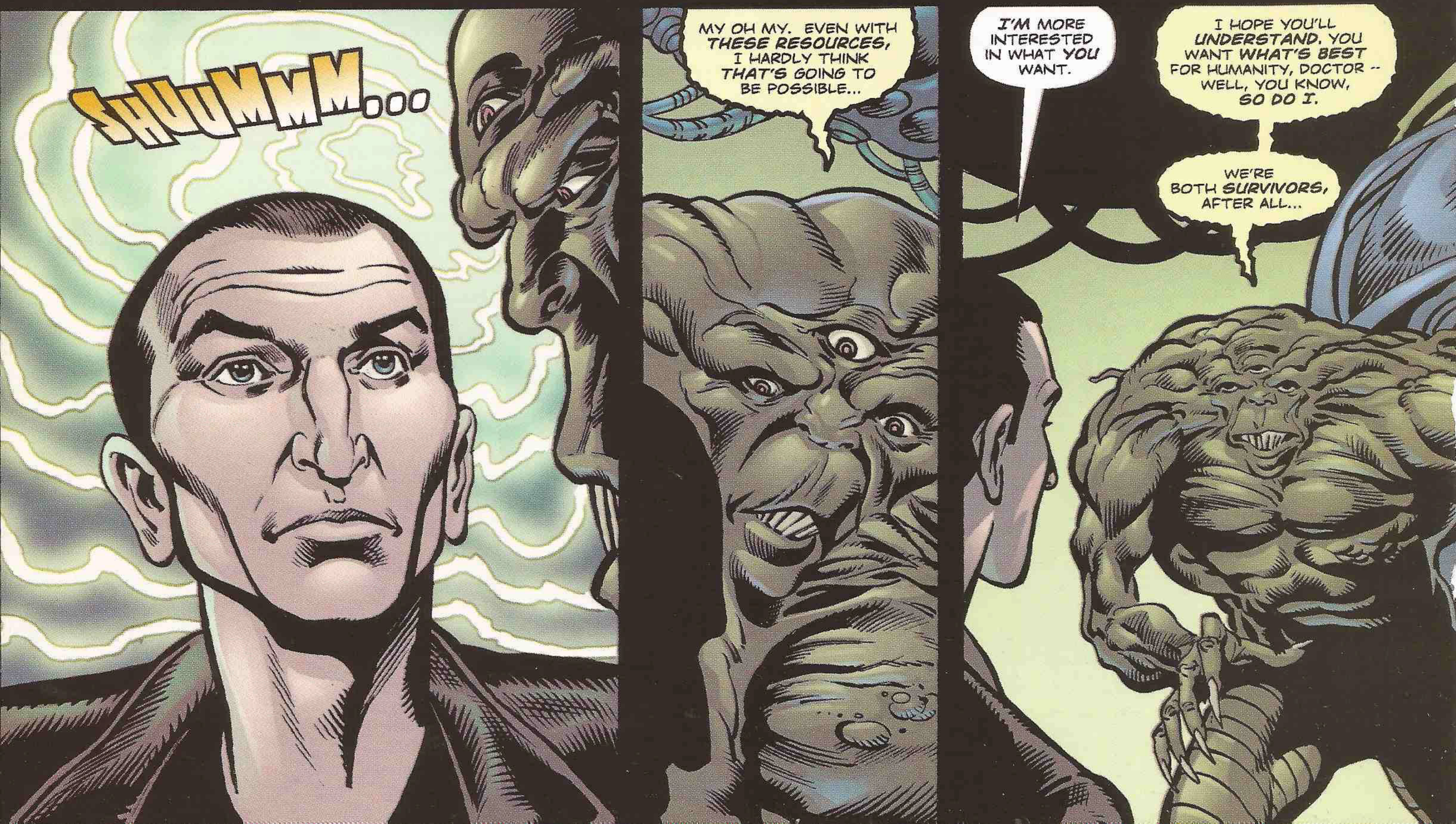
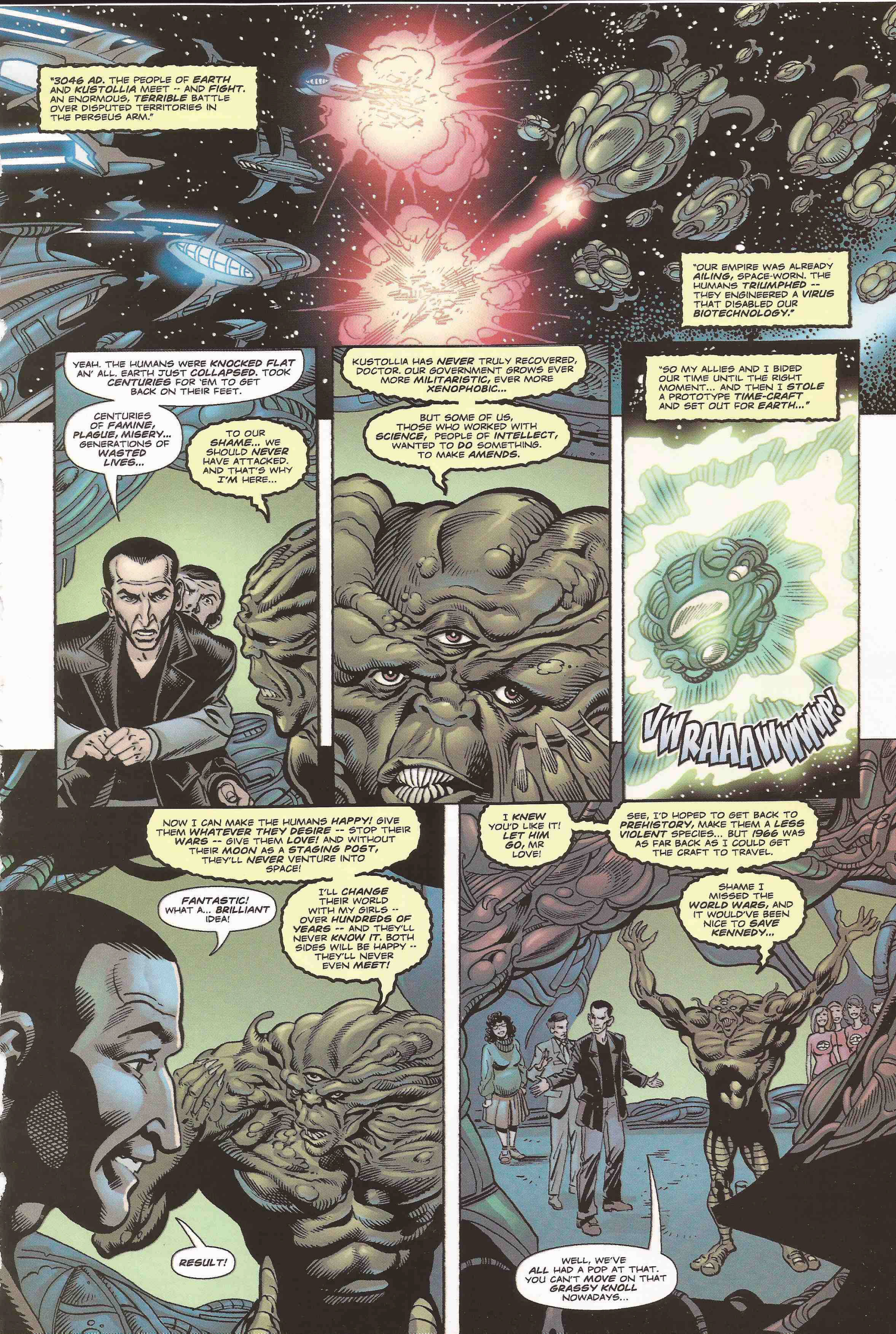
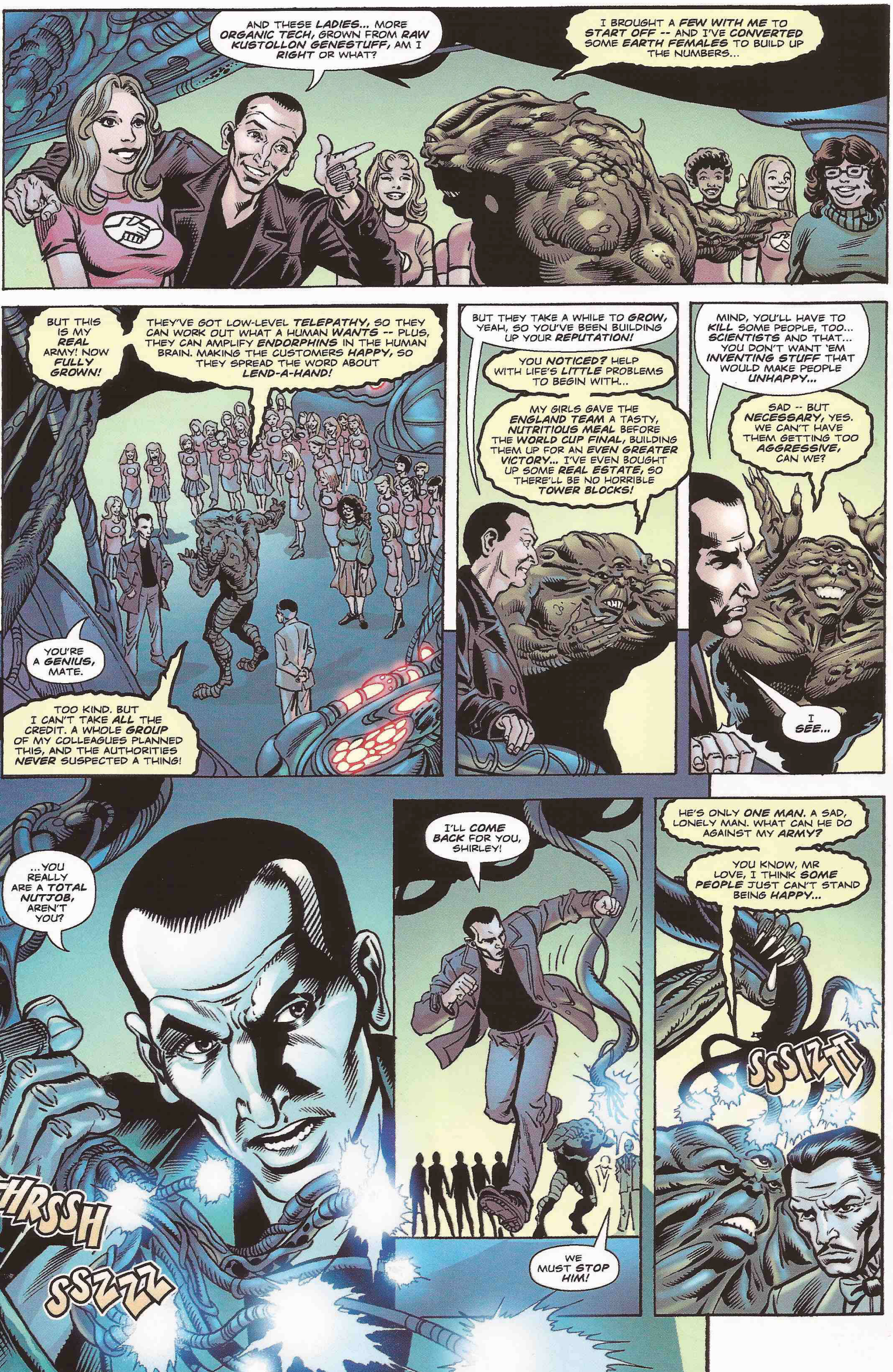
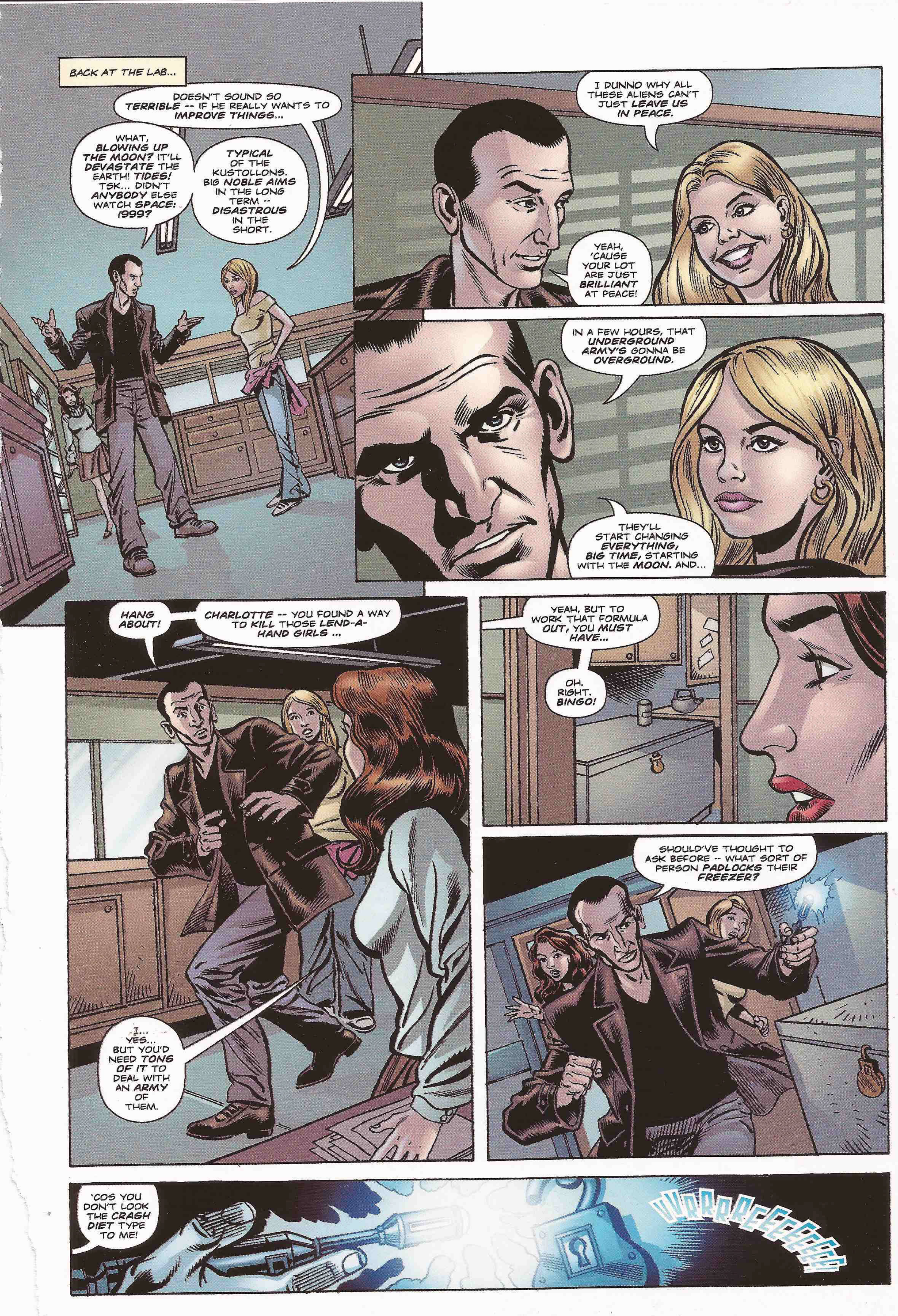
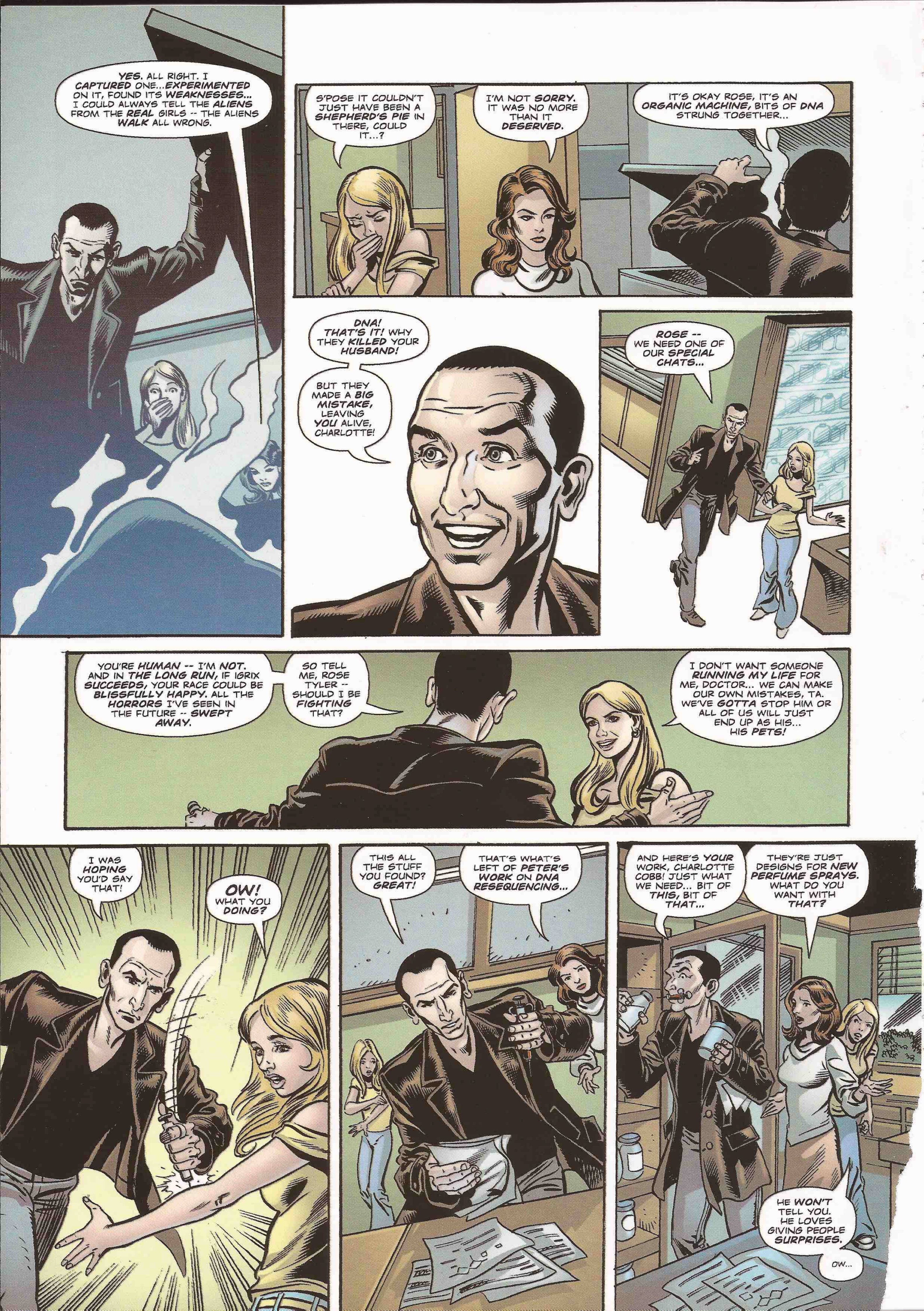
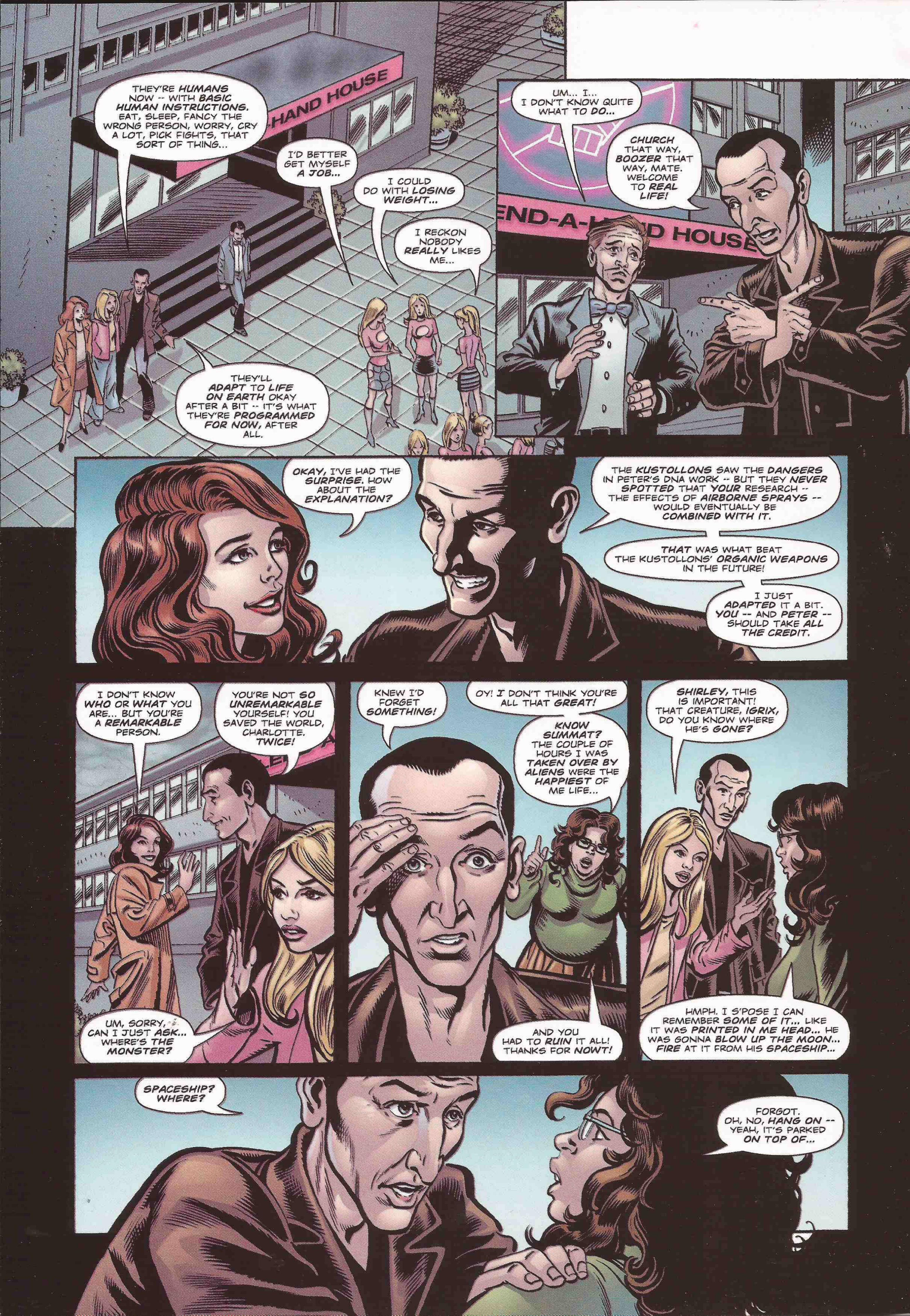

SHUUMMM...
MY OH MY. EVEN WITH THESE RESOURCES, I HARDLY THINK THAT'S GOING TO BE POSSIBLE...
I'M MORE INTERESTED IN WHAT YOU WANT.
I HOPE YOU'LL UNDERSTAND. YOU WANT WHAT'S BEST FOR HUMANITY, DOCTOR -- WELL, YOU KNOW, SO DO I.
WE'RE BOTH SURVIVORS, AFTER ALL...

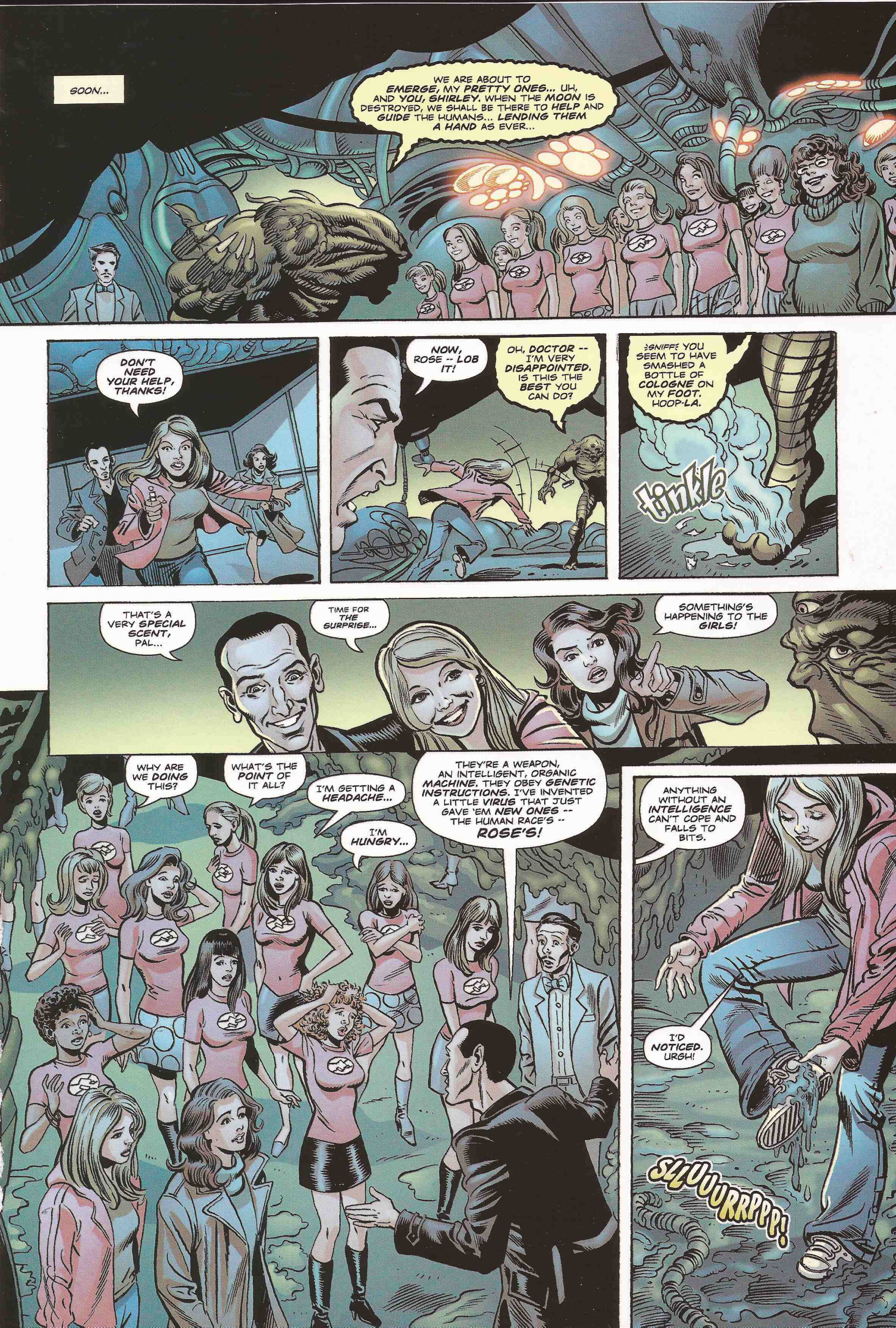

"3046 AD. THE PEOPLE OF EARTH AND KUSTOLLIA MEET -- AND FIGHT. AN ENORMOUS, TERRIBLE BATTLE OVER DISPUTED TERRITORIES IN THE PERSEUS ARM."
"OUR EMPIRE WAS ALREADY AILING, SPACE-WORN. THE HUMANS TRIUMPHED -- THEY ENGINEERED A VIRUS THAT DISABLED OUR BIOTECHNOLOGY."
YEAH. THE HUMANS WERE KNOCKED FLAT AN' ALL. EARTH JUST COLLAPSED. TOOK CENTURIES FOR 'EM TO GET BACK ON THEIR FEET.
CENTURIES OF FAMINE, PLAGUE, MISERY... GENERATIONS OF WASTED LIVES...
TO OUR SHAME... WE SHOULD NEVER HAVE ATTACKED. AND THAT'S WHY I'M HERE...
KUSTOLLIA HAS NEVER TRULY RECOVERED, DOCTOR. OUR GOVERNMENT GROWS EVER MORE MILITARISTIC, EVER MORE XENOPHOBIC...
BUT SOME OF US, THOSE WHO WORKED WITH SCIENCE, PEOPLE OF INTELLECT, WANTED TO DO SOMETHING. TO MAKE AMENDS.
"SO MY ALLIES AND I BIDED OUR TIME UNTIL THE RIGHT MOMENT... AND THEN I STOLE A PROTOTYPE TIME-CRAFT AND SET OUT FOR EARTH..."
VWRAAAWWWWP!
NOW I CAN MAKE THE HUMANS HAPPY! GIVE THEM WHATEVER THEY DESIRE -- STOP THEIR WARS -- GIVE THEM LOVE! AND WITHOUT THEIR MOON AS A STAGING POST, THEY'LL NEVER VENTURE INTO SPACE!
FANTASTIC! WHAT A... BRILLIANT IDEA!
I'LL CHANGE THEIR WORLD WITH MY GIRLS -- OVER HUNDREDS OF YEARS -- AND THEY'LL NEVER KNOW IT. BOTH SIDES WILL BE HAPPY -- THEY'LL NEVER EVEN MEET!
RESULT!
I KNEW YOU'D LIKE IT! LET HIM GO, MR LOVE!
SEE, I'D HOPED TO GET BACK TO PREHISTORY, MAKE THEM A LESS VIOLENT SPECIES... BUT 1966 WAS AS FAR BACK AS I COULD GET THE CRAFT TO TRAVEL.
SHAME I MISSED THE WORLD WARS, AND IT WOULD'VE BEEN NICE TO SAVE KENNEDY...
WELL, WE'VE ALL HAD A POP AT THAT. YOU CAN'T MOVE ON THAT GRASSY KNOLL NOWADAYS...

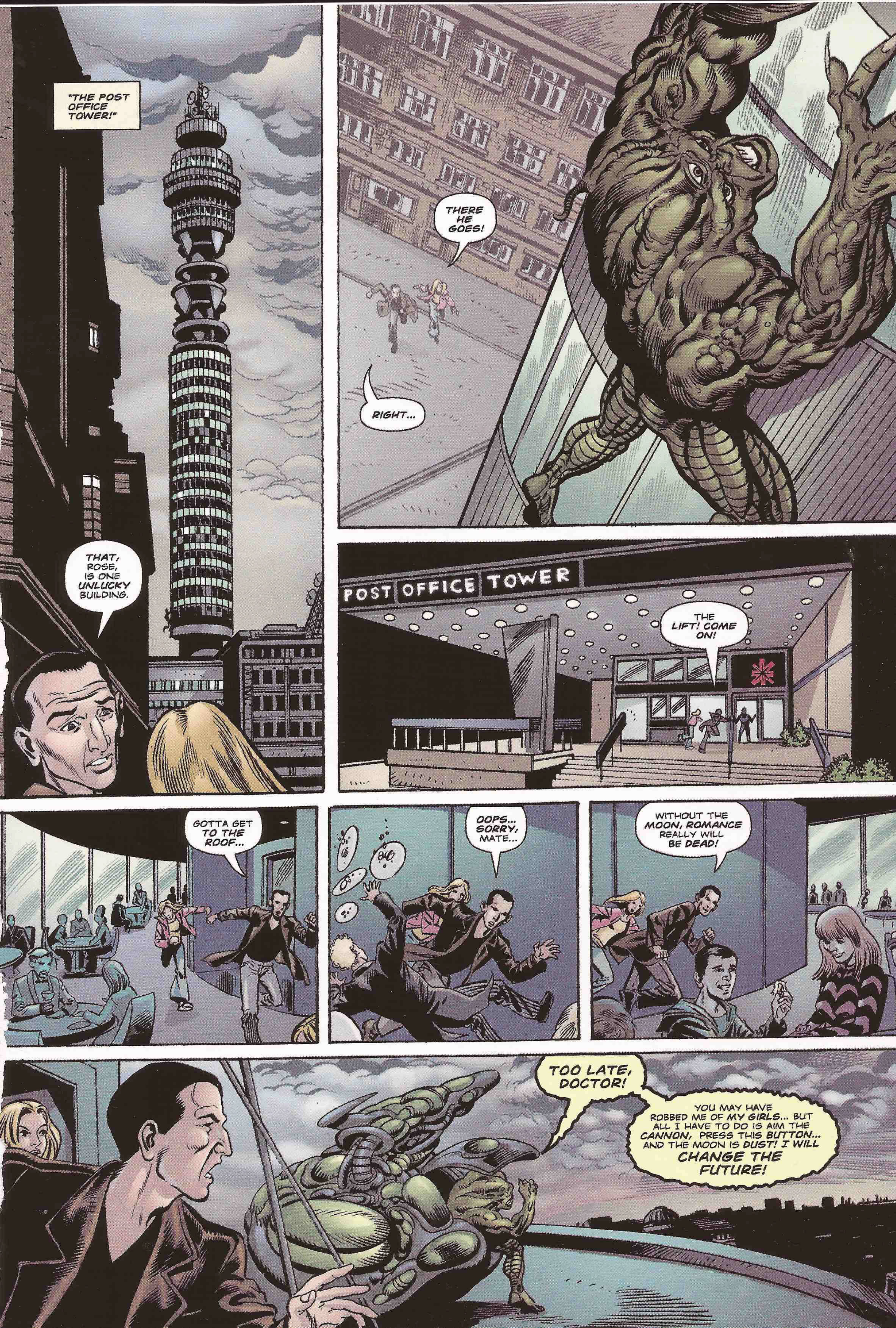

AND THESE LADIES... MORE ORGANIC TECH, GROWN FROM RAW KUSTOLLON GENESTUFF, AM I RIGHT OR WHAT?
I BROUGHT A FEW WITH ME TO START OFF -- AND I'VE CONVERTED SOME EARTH FEMALES TO BUILD UP THE NUMBERS...
BUT THIS IS MY REAL ARMY! NOW FULLY GROWN!
THEY'VE GOT LOW-LEVEL TELEPATHY, SO THEY CAN WORK OUT WHAT A HUMAN WANTS -- PLUS, THEY CAN AMPLIFY ENDORPHINS IN THE HUMAN BRAIN. MAKING THE CUSTOMERS HAPPY, SO THEY SPREAD THE WORD ABOUT LEND-A-HAND!
YOU'RE A GENIUS, MATE.
TOO KIND. BUT I CAN'T TAKE ALL THE CREDIT. A WHOLE GROUP OF MY COLLEAGUES PLANNED THIS, AND THE AUTHORITIES NEVER SUSPECTED A THING!
BUT THEY TAKE A WHILE TO GROW, YEAH, SO YOU'VE BEEN BUILDING UP YOUR REPUTATION!
YOU NOTICED? HELP WITH LIFE'S LITTLE PROBLEMS TO BEGIN WITH...
MY GIRLS GAVE THE ENGLAND TEAM A TASTY, NUTRITIOUS MEAL BEFORE THE WORLD CUP FINAL, BUILDING THEM UP FOR AN EVEN GREATER VICTORY... I'VE EVEN BOUGHT UP SOME REAL ESTATE, SO THERE'LL BE NO HORRIBLE TOWER BLOCKS!
MIND, YOU'LL HAVE TO KILL SOME PEOPLE, TOO... SCIENTISTS AND THAT... YOU DON'T WANT 'EM INVENTING STUFF THAT WOULD MAKE PEOPLE UNHAPPY...
SAD -- BUT NECESSARY, YES. WE CAN'T HAVE THEM GETTING TOO AGGRESSIVE, CAN WE?
I SEE...
...YOU REALLY ARE A TOTAL NUTJOB, AREN'T YOU?
THRSSH
SSZZZ
I'LL COME BACK FOR YOU, SHIRLEY!
WE MUST STOP HIM!
HE'S ONLY ONE MAN. A SAD, LONELY MAN. WHAT CAN HE DO AGAINST MY ARMY?
YOU KNOW, MR LOVE, I THINK SOME PEOPLE JUST CAN'T STAND BEING HAPPY...
SSSIZZT

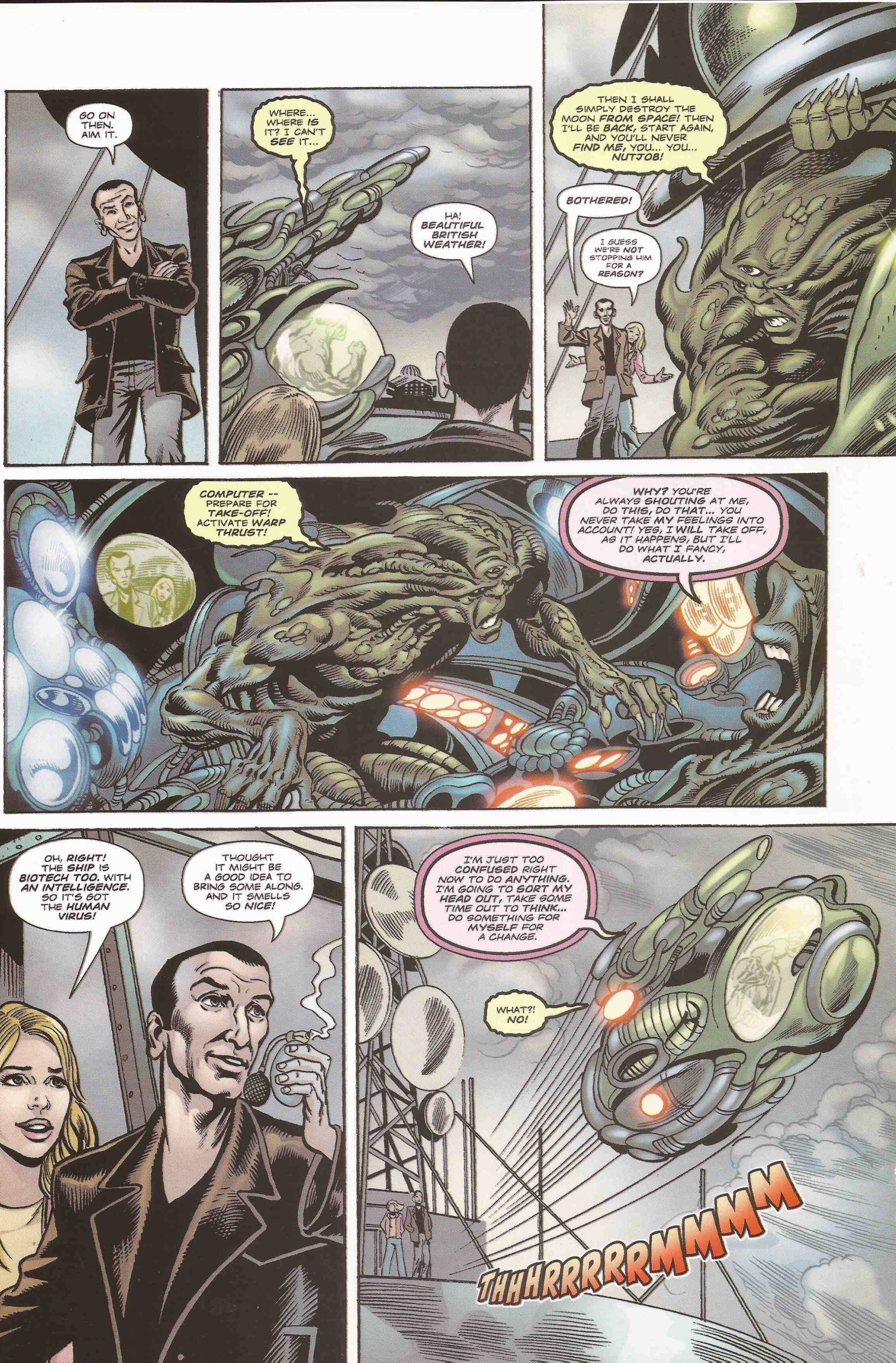

BACK AT THE LAB...
DOESN'T SOUND SO TERRIBLE -- IF HE REALLY WANTS TO IMPROVE THINGS...
WHAT, BLOWING UP THE MOON? IT'LL DEVASTATE THE EARTH! TIDES! TSK... DIDN'T ANYBODY ELSE WATCH SPACE: 1999?
TYPICAL OF THE KUSTOLLONS. BIG NOBLE AIMS IN THE LONG TERM -- DISASTROUS IN THE SHORT.
I DUNNO WHY ALL THESE ALIENS CAN'T JUST LEAVE US IN PEACE.
YEAH, 'CAUSE YOUR LOT ARE JUST BRILLIANT AT PEACE!
IN A FEW HOURS, THAT UNDERGROUND ARMY'S GONNA BE OVERGROUND.
THEY'LL START CHANGING EVERYTHING, BIG TIME, STARTING WITH THE MOON. AND...
HANG ABOUT!
CHARLOTTE -- YOU FOUND A WAY TO KILL THOSE LEND-A-HAND GIRLS ...
I... YES... BUT YOU'D NEED TONS OF IT TO DEAL WITH AN ARMY OF THEM.
YEAH, BUT TO WORK THAT FORMULA OUT, YOU MUST HAVE...
OH. RIGHT. BINGO!
SHOULD'VE THOUGHT TO ASK BEFORE -- WHAT SORT OF PERSON PADLOCKS THEIR FREEZER?
'COS YOU DON'T LOOK THE CRASH DIET TYPE TO ME!
VVRRRREEEEEEE

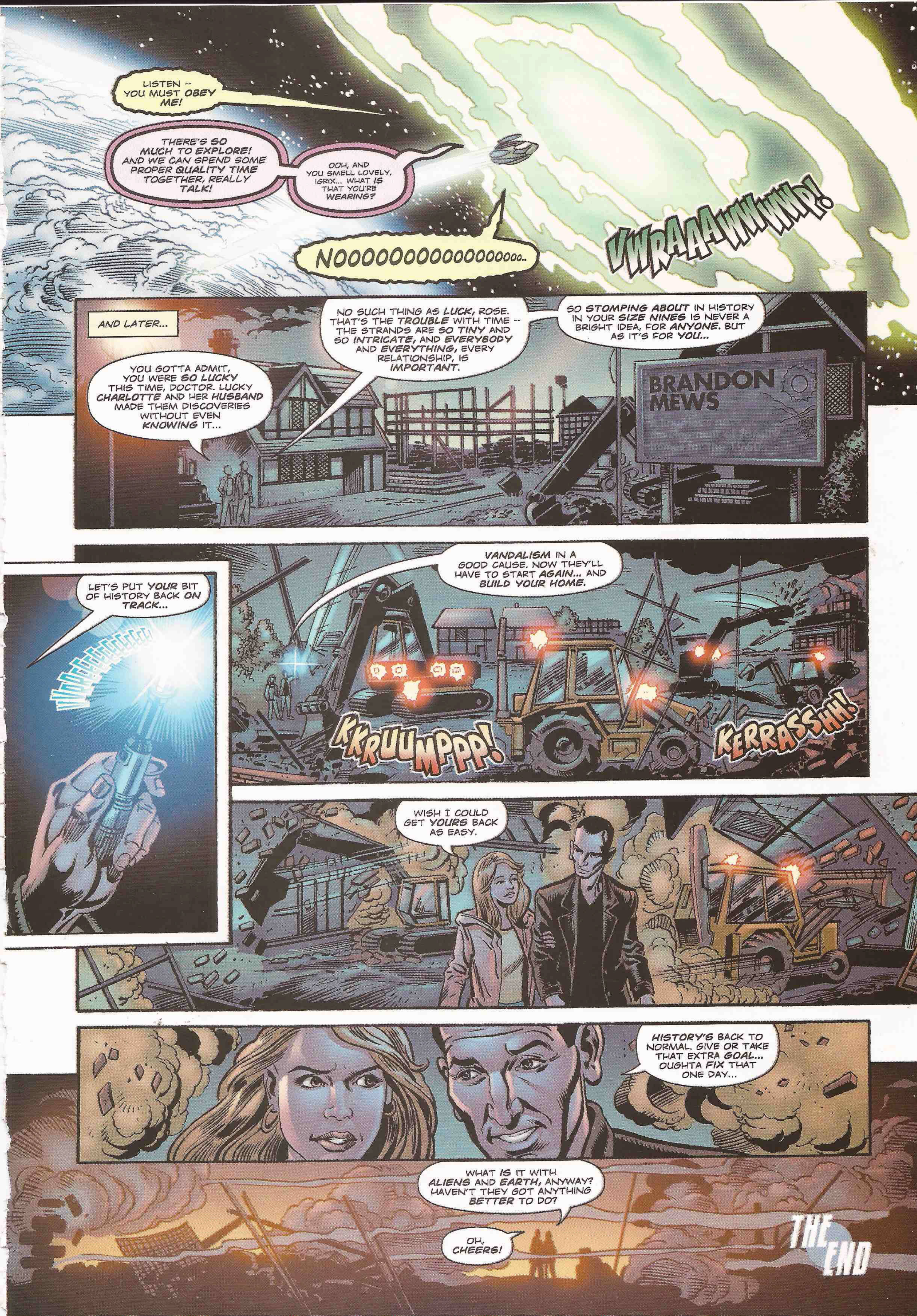

YES. ALL RIGHT. I CAPTURED ONE...EXPERIMENTED ON IT, FOUND ITS WEAKNESSES... I COULD ALWAYS TELL THE ALIENS FROM THE REAL GIRLS -- THE ALIENS WALK ALL WRONG.
S'POSE IT COULDN'T JUST HAVE BEEN A SHEPHERD'S PIE IN THERE, COULD IT...?
I'M NOT SORRY. IT WAS NO MORE THAN IT DESERVED.
IT'S OKAY ROSE, IT'S AN ORGANIC MACHINE, BITS OF DNA STRUNG TOGETHER...
DNA! THAT'S IT! WHY THEY KILLED YOUR HUSBAND!
BUT THEY MADE A BIG MISTAKE, LEAVING YOU ALIVE, CHARLOTTE!
ROSE -- WE NEED ONE OF OUR SPECIAL CHATS...
YOU'RE HUMAN -- I'M NOT. AND IN THE LONG RUN, IF IGRIX SUCCEEDS, YOUR RACE COULD BE BLISSFULLY HAPPY. ALL THE HORRORS I'VE SEEN IN THE FUTURE -- SWEPT AWAY.
SO TELL ME, ROSE TYLER -- SHOULD I BE FIGHTING THAT?
I DON'T WANT SOMEONE RUNNING MY LIFE FOR ME, DOCTOR... WE CAN MAKE OUR OWN MISTAKES, TA. WE'VE GOTTA STOP HIM OR ALL OF US WILL JUST END UP AS HIS... HIS PETS!
I WAS HOPING YOU'D SAY THAT!
OW! WHAT YOU DOING?
THIS ALL THE STUFF YOU FOUND? GREAT!
THAT'S WHAT'S LEFT OF PETER'S WORK ON DNA RESEQUENCING...
AND HERE'S YOUR WORK, CHARLOTTE COBB! JUST WHAT WE NEED... BIT OF THIS, BIT OF THAT...
THEY'RE JUST DESIGNS FOR NEW PERFUME SPRAYS. WHAT DO YOU WANT WITH THAT?
HE WON'T TELL YOU. HE LOVES GIVING PEOPLE SURPRISES.
OW...


-HAND HOUSE
THEY'RE HUMANS NOW -- WITH BASIC HUMAN INSTRUCTIONS. EAT, SLEEP, FANCY THE WRONG PERSON, WORRY, CRY A LOT, PICK FIGHTS, THAT SORT OF THING...
I'D BETTER GET MYSELF A JOB...
I COULD DO WITH LOSING WEIGHT...
I RECKON NOBODY REALLY LIKES ME...
THEY'LL ADAPT TO LIFE ON EARTH OKAY AFTER A BIT -- IT'S WHAT THEY'RE PROGRAMMED FOR NOW, AFTER ALL.
UM... I... I DON'T KNOW QUITE WHAT TO DO...
CHURCH THAT WAY, BOOZER THAT WAY, MATE. WELCOME TO REAL LIFE!
OKAY, I'VE HAD THE SURPRISE. HOW ABOUT THE EXPLANATION?
THE KUSTOLLONS SAW THE DANGERS IN PETER'S DNA WORK -- BUT THEY NEVER SPOTTED THAT YOUR RESEARCH -- THE EFFECTS OF AIRBORNE SPRAYS -- WOULD EVENTUALLY BE COMBINED WITH IT.
THAT WAS WHAT BEAT THE KUSTOLLONS' ORGANIC WEAPONS IN THE FUTURE!
I JUST ADAPTED IT A BIT. YOU -- AND PETER -- SHOULD TAKE ALL THE CREDIT.
I DON'T KNOW WHO OR WHAT YOU ARE... BUT YOU'RE A REMARKABLE PERSON.
YOU'RE NOT SO UNREMARKABLE YOURSELF! YOU SAVED THE WORLD, CHARLOTTE. TWICE!
UM, SORRY, CAN I JUST ASK... WHERE'S THE MONSTER?
KNEW I'D FORGET SOMETHING!
OY! I DON'T THINK YOU'RE ALL THAT GREAT!
KNOW SUMMAT? THE COUPLE OF HOURS I WAS TAKEN OVER BY ALIENS WERE THE HAPPIEST OF ME LIFE...
AND YOU HAD TO RUIN IT ALL! THANKS FOR NOWT!
SHIRLEY, THIS IS IMPORTANT! THAT CREATURE, IGRIX, DO YOU KNOW WHERE HE'S GONE?
HMPH. I S'POSE I CAN REMEMBER SOME OF IT... LIKE IT WAS PRINTED IN ME HEAD... HE WAS GONNA BLOW UP THE MOON... FIRE AT IT FROM HIS SPACESHIP...
SPACESHIP? WHERE?
FORGOT. OH, NO, HANG ON -- YEAH, IT'S PARKED ON TOP OF...


SOON...
WE ARE ABOUT TO EMERGE, MY PRETTY ONES... UH, AND YOU, SHIRLEY. WHEN THE MOON IS DESTROYED, WE SHALL BE THERE TO HELP AND GUIDE THE HUMANS... LENDING THEM A HAND AS EVER...
DON'T NEED YOUR HELP, THANKS!
NOW, ROSE -- LOB IT!
OH, DOCTOR -- I'M VERY DISAPPOINTED. IS THIS THE BEST YOU CAN DO?
SNIFF YOU SEEM TO HAVE SMASHED A BOTTLE OF COLOGNE ON MY FOOT. HOOP-LA.
tinkle
THAT'S A VERY SPECIAL SCENT, PAL...
TIME FOR THE SURPRISE...
SOMETHING'S HAPPENING TO THE GIRLS!
WHY ARE WE DOING THIS?
WHAT'S THE POINT OF IT ALL?
I'M GETTING A HEADACHE...
I'M HUNGRY...
...
THEY'RE A WEAPON, AN INTELLIGENT, ORGANIC MACHINE. THEY OBEY GENETIC INSTRUCTIONS. I'VE INVENTED A LITTLE VIRUS THAT JUST GAVE 'EM NEW ONES -- THE HUMAN RACE'S -- ROSE'S!
ANYTHING WITHOUT AN INTELLIGENCE CAN'T COPE AND FALLS TO BITS.
I'D NOTICED. URGH!
SHLUUURRPPP!


"THE POST OFFICE TOWER!"
THAT, ROSE, IS ONE *UNLUCKY* BUILDING.
THERE HE GOES!
RIGHT...
POST OFFICE TOWER
THE *LIFT!* COME ON!
GOTTA GET *TO THE ROOF...*
OOPS... SORRY, MATE...
WITHOUT THE *MOON, ROMANCE* REALLY WILL BE *DEAD!*
TOO LATE, DOCTOR!
YOU MAY HAVE ROBBED ME OF *MY GIRLS*... BUT ALL I HAVE TO DO IS AIM THE *CANNON*, PRESS THIS *BUTTON*... AND THE MOON IS *DUST!* I WILL **CHANGE THE FUTURE!**


GO ON THEN. AIM IT.
WHERE... WHERE IS IT? I CAN'T SEE IT...
HA! BEAUTIFUL BRITISH WEATHER!
THEN I SHALL SIMPLY DESTROY THE MOON FROM SPACE! THEN I'LL BE BACK, START AGAIN, AND YOU'LL NEVER FIND ME, YOU... YOU... NUTJOB!
BOTHERED!
I GUESS WE'RE NOT STOPPING HIM FOR A REASON?
COMPUTER -- PREPARE FOR TAKE-OFF! ACTIVATE WARP THRUST!
WHY? YOU'RE ALWAYS SHOUTING AT ME, DO THIS, DO THAT... YOU NEVER TAKE MY FEELINGS INTO ACCOUNT! YES, I WILL TAKE OFF, AS IT HAPPENS, BUT I'LL DO WHAT I FANCY, ACTUALLY.
OH, RIGHT! THE SHIP IS BIOTECH TOO. WITH AN INTELLIGENCE. SO IT'S GOT THE HUMAN VIRUS!
THOUGHT IT MIGHT BE A GOOD IDEA TO BRING SOME ALONG. AND IT SMELLS SO NICE!
I'M JUST TOO CONFUSED RIGHT NOW TO DO ANYTHING. I'M GOING TO SORT MY HEAD OUT, TAKE SOME TIME OUT TO THINK... DO SOMETHING FOR MYSELF FOR A CHANGE.
WHAT?! NO!
THHHRRRRRMMMMM


LISTEN -- YOU MUST OBEY ME!
THERE'S SO MUCH TO EXPLORE! AND WE CAN SPEND SOME PROPER QUALITY TIME TOGETHER, REALLY TALK!
OOH, AND YOU SMELL LOVELY, IGRIX... WHAT IS THAT YOU'RE WEARING?
NOOOOOOOOOOOOOOOOoooo...
VWRAAAWWWWP!
AND LATER...
YOU GOTTA ADMIT, YOU WERE SO LUCKY THIS TIME, DOCTOR. LUCKY CHARLOTTE AND HER HUSBAND MADE THEM DISCOVERIES WITHOUT EVEN KNOWING IT...
NO SUCH THING AS LUCK, ROSE. THAT'S THE TROUBLE WITH TIME -- THE STRANDS ARE SO TINY AND SO INTRICATE, AND EVERYBODY AND EVERYTHING, EVERY RELATIONSHIP, IS IMPORTANT.
SO STOMPING ABOUT IN HISTORY IN YOUR SIZE NINES IS NEVER A BRIGHT IDEA, FOR ANYONE. BUT AS IT'S FOR YOU...
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LET'S PUT YOUR BIT OF HISTORY BACK ON TRACK...
WOOEEEEEEEEE
VANDALISM IN A GOOD CAUSE. NOW THEY'LL HAVE TO START AGAIN... AND BUILD YOUR HOME.
KKRUUMPPP!
KERRASSHH!
WISH I COULD GET YOURS BACK AS EASY.
HISTORY'S BACK TO NORMAL. GIVE OR TAKE THAT EXTRA GOAL... OUGHTA FIX THAT ONE DAY...
WHAT IS IT WITH ALIENS AND EARTH, ANYWAY? HAVEN'T THEY GOT ANYTHING BETTER TO DO?
OH, CHEERS!
THE END

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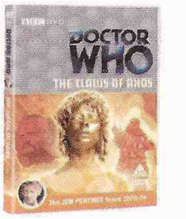

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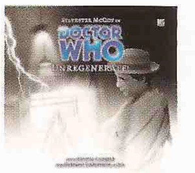

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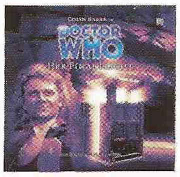

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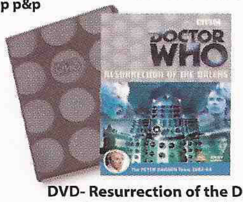

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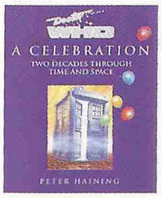

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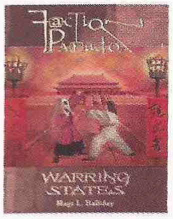

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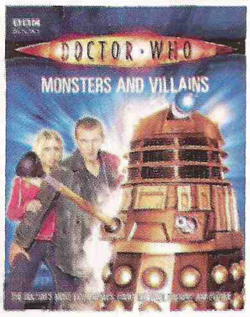

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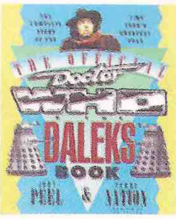

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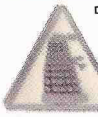

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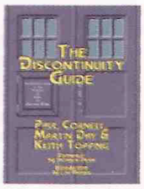

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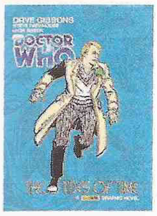

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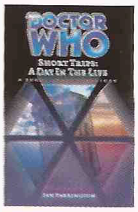

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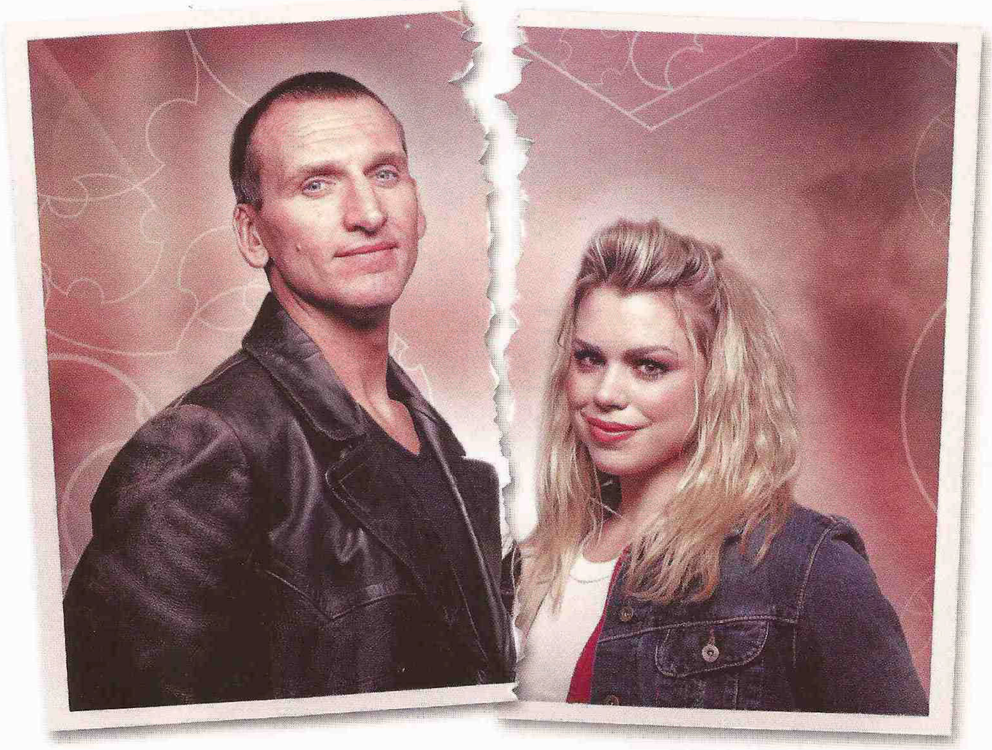


BROADCAST Saturday 11 June, Saturday 18 June, BBC One

STARRING Christopher Eccleston, Billie Piper, John Barrowman, Paterson Joseph, Jo Joyner, Noel Clarke, Camille Coduri, Anne Robinson, Trinny Woodall, Susannah Constantine, Nicholas Briggs, Jo Stone-Fewings, Nisha Nayar, Jenna Russell

WRITER Russell T Davies

DIRECTOR Joe Ahearne

IN A NUTSHELL

"Would the Doctor please come to the Diary Room?" Welcome to the Game Station, formerly Satellite Five. The TARDIS team are reluctant players. But this isn't just a game. It's not just television. Who's watching? Who's in control? Something's been hidden under the transmissions. Someone's been controlling the human race from behind the scenes...

QUOTE, UNQUOTE

THE DOCTOR: *Two battle fleets. Millions of ships. Burning, and screaming. My people were destroyed, but they took the Daleks with them. I almost thought it was worth it. And now it turns out they died for nothing. The Daleks survived...*

EPISODES 12-13

Bad Wolf
The Parting of the Ways

HERE'S WHAT YOU MIGHT already know about this two-parter. It's centred around Satellite Five, the space station in *The Long Game*, but a century later. It's play or die as the Doctor is imprisoned in the *Big Brother* house, Rose becomes a contestant on *The Weakest Link*, and Captain Jack is accosted by Trinny and Susannah from *What Not to Wear*, who, along with Anne Robinson, provide the voices for robotic versions of themselves! Noel Clarke and Camille Coduri pop up again as Mickey and Jackie. John Barrowman gets naked, or so he claims. Oh, and an old foe of the Doctor's is back...

With this in mind, you may ask: do all of the principal characters make it to the end alive? To be frank, no. It's a bloodbath. Death is even more of a theme than usual. Little wonder, the Daleks are back! Deadlier than ever (clue: there's more than one of them now), and – ooh – we get to see inside their spaceships. Not to mention a 'significant other' from Dalek lore. Trust us, you're *so* going to love this...

"The return of the Daleks was planned as a complete surprise," says Russell T Davies, the genius behind these splendid episodes, "but having seen the amount of buzz they create, all our good intentions are being thrown out of the window. So, yes, of course that lone Dalek earlier in the series wasn't the end of the story, and there are plenty more twists and turns to come in their history..."

> "I wanted to create a 1960s-style outer space epic..." RUSSELL T DAVIES

Nevertheless, the producers are keeping everyone – including some of the cast – guessing about the ending. Even **DWM** doesn't know exactly what happens. It's that secret. Talk about confidential – those cheeky scamps in the production office removed the final few pages of our shooting script for *The Parting of the Ways*. Hmph, well, we didn't want to read them anyway! Er, which is a total lie, because the rumours suggest that it's an ending to die for. How would Russell describe it, then? In, say, three words?

"Just. You. Wait."

Gawd. Is it true that a number of different endings were scripted, to keep the actual one a secret?

"Not so much a number of endings," he says, "but let's just say 'variations on a theme'. One of these variations was actually shot, so that might be a nice DVD extra one day! We won't even be sending out complete preview tapes. But there should be a press screening at BAFTA in the week of transmission, so all the mysteries can be laid to rest at last."

REMEMBER HOW, IN DWM 355, we told you that this is a series that rewards viewers who pay attention? Well, we were right. "It's an experiment," says Russell, when asked about the big, Bad Wolf, "to see if a linking thread works across the series. It's only small – most people won't have noticed it – but no," he chuckles, "it's not the Master!"

It's not the Celestial Toymaker either, or Fenric, before you ask. That's all you're getting from us, except to say that this two-parter is a full-on outer space epic. It's big. It's brash. It showcases some super action. There are thousands of Daleks in it! You'll remember this one for years to come. It's so ambitious. It also has the best cliff-hanger in the history of television.

"These episodes," says Russell, "are going back to 1960s *Doctor Who* – the way it was in my head before I became awkward or embarrassed or over-analytical. The black-and-white years – those were the days when great space fleets existed, where cosmic wars happened, where the lead character could do anything, and nothing was safe cos nothing was set in stone. That's what I wanted to create: an outer space epic."

Needless to say, he has. And we can't wait. Admit it, neither can you. One word: *fantastic*!

BENJAMIN COOK

Word Up

BBC Books has been publishing original *Doctor Who* novels for almost a decade, but this month's publication of *The Clockwise Man*, *The Monsters Inside* and *Winner Takes All* marks the first occasion that a series of books has been launched alongside the ongoing television series. Writers **Stephen Cole**, **Justin Richards** and **Jacqueline Rayner** are no strangers to writing for previous incarnations of the Doctor – so what makes these three books different? **David Darlington** finds out...

The first question spoiler-conscious fans will ask is: when are these novels set? Is it safe to read them as soon as they hit the shelves?

Justin Richards Utterly safe. They're all set sometime between *World War Three* and *Boom Town*. *The Clockwise Man* could, in fact, be set any time after *The Unquiet Dead* – but in terms of how much it gives away, it could have come out the Monday after *Rose*. There are recurring characters in Jac's book, and the Production Office in Cardiff didn't want that book released until we'd got to know them better...

BBC One's current *Doctor Who* series has been developed to appeal to children, whereas the novels have often been geared towards an adult market. Has that meant a change in approach to creating and writing these books?

Justin These are separate from the ongoing 'Classic' range of books – now featuring the first *eight* Doctors. There is a perception, I think, that the books are being written for 12-year-olds, which is not the case. They have, though, been written so that 12-year-olds can 'safely' read them. They're not in any sense 'dumbed-down', but there are issues that we might not previously have been worried about addressing, that we'd think twice about now.

Steve Cole It's kind of like the series – a jumping-on point which assumes no knowledge of what's gone before. The characters of the Doctor and Rose lend themselves to this. Watching the new shows, you get that sense of how 'up' it is, and that can make it seem 'younger' – the adventure aspect.

Justin and Steve are experienced in writing children's fiction – Justin with the *Invisible Detective* series, Steve with the *Werelings* and *Astrosaurs* series among others – so are well-placed to judge the differences...

Justin One thing you're expected to do in children's books is have children as your point-of-view characters. By accident rather than design, all three of these books have a juvenile lead, and that can also make things seem 'younger'. But while it's acceptable – if a little unusual – to have TV that's family viewing, in publishing that doesn't happen. Publishers and bookshops bracket books as '9-12' or '12+' or 'Young Teen' or whatever, and there isn't a section in your local bookshop for family reading, despite much talk of 'Kidult' and 'Crossover' books. 'Lads 'n' Dads' is the latest phrase...

Steve That's just evil, isn't it?

Justin *Pure* evil – and to think that it's

BBC BOOKS
DOCTOR WHO
The Clockwise Man
BY JUSTIN RICHARDS
BBC BOOKS
DOCTOR WHO
The Monsters Inside
BY STEPHEN COLE
BBC BOOKS
DOCTOR WHO
Winner Takes All
BY JACQUELINE RAYNER

▲ *The three new books launching the Ninth Doctor and Rose's adventures in print.*

people who work with words who come up with things like that! Things like *Harry Potter* or *His Dark Materials* being presented in different 'child' and 'adult' editions is, as much as anything, so that the bookshops will put them on both sets of shelves. It's even stranger with *The Curious Incident of the Dog in the Night-Time* because the editions actually have different text – the kids' edition has less swearing in it. Although in the real world that should probably be the other way round...

Steve With regard to things like sex and swearing – things which the 'Classic Series' of novels has occasionally included – we took our cues from the TV scripts.

Jac Rayner Yes, this wasn't like writing just another *Doctor Who* book. These books tie in with the television series, so we've taken the levels from that.

So why launch with a simultaneous release of three books?

Justin I'm sure there are good business reasons why – but the real reason is that three was the most I thought I would get away with when I pitched the idea, and the number stuck. It meant one per month for the duration of the series. As for them being hardbacks – it makes them distinctive, and more tangible and tactile and collectable. Our original plan was for Jac's to come out first because she had the most time on her hands, then mine because I wasn't that busy, and then Steve's because he was snowed under. But it became apparent that Jac's and Steve's books both had to come after Episode 5, so then *mine* was going to come out first. It was a marketing decision to release them all together...

"The books are quite 'up' – the Doctor and Rose must be having fun..." **JUSTIN RICHARDS**

And why have you three ended up writing them? Was there a requirement on the part of the BBC to keep things 'in-house' as much as possible?

Justin Yes. We've all had to sign confidentiality agreements, and the writers needed to be people who understood BBC publishing. We all had to submit CVs to Mal Young...

Steve ...and a number of our other books...

Justin ...so that he was confident that we had the necessary experience. They wanted people with tangible experience of writing for a younger market, rather than people who had written a few well-received *Doctor Who* books.

And will that apply for any future runs of books as well?

Justin Less so, it will open up now – although the next three are also by people familiar with the new series. The Ninth Doctor novels will still be more high profile and more regulated than the 'Classic' series, but once the series has been on TV, it will be easier for other people with talent and ideas to get involved, because they'll know what they're writing about.

Having been 'in charge' of the *Doctor Who* books' development over the past eight years, how different has it been playing in someone else's sandpit?

Justin There were three levels of revelation, I suppose. The first was when we first spoke to Russell T Davies – and Helen Raynor and Elwen Rowlands, the script editors – in Cardiff. They gave us Russell's original briefing document which he'd taken to the BBC. The second came from reading the first script, and then the third was seeing a rough cut of the early episodes, in October or November. At each level, there's been an increasing 'wow' factor...

Steve I was lucky I was so late starting mine, because by the time I actually saw the episodes I was just ready to come to the writing. It was fantastic! It fed straight into me starting work.

As you've all been writing *Doctor Who* stories for years, was this level of access necessary for you to remain enthusiastic and inspired?

Justin You're saying we're jaded old hacks!

No, I'm *asking* if you're jaded old hacks!

Steve We couldn't be jaded about this – the Doctor and Rose have such a ▶

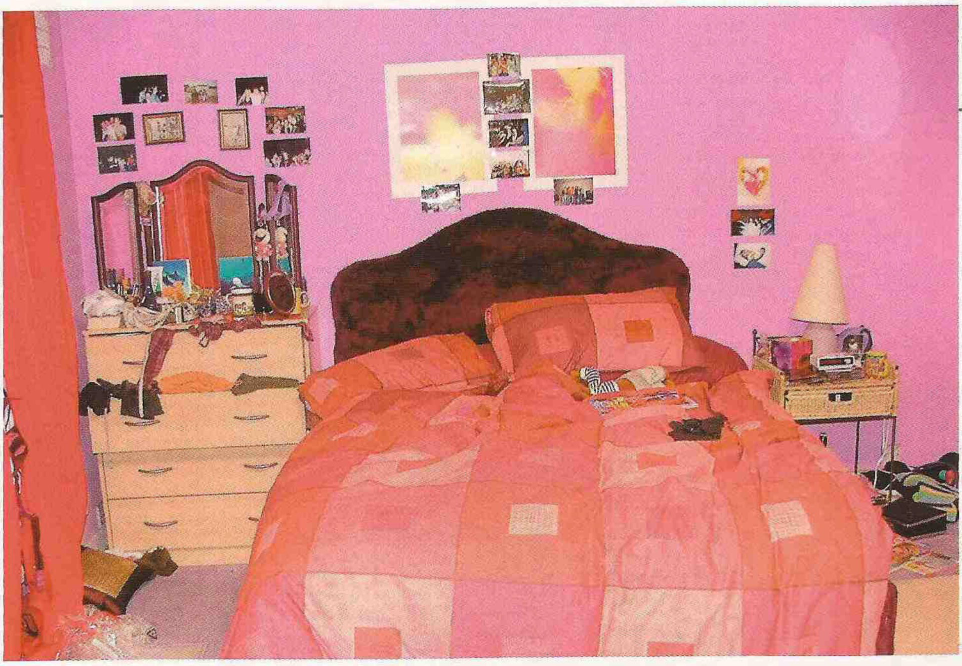
▼ *BBC Books authors Stephen Cole, Justin Richards and Jacqueline Rayner.*

◀ different dynamic, it's so revitalising.

Jac Reading that first script, I fell in love with the Doctor and Rose, instantly, and wanted to write about them. I think it feeds back on itself – we may well have been enthusiastic even without seeing scripts or rough cuts...

Justin ...but not *as* enthusiastic! One of the reasons Russell does so well in the industry, as well as his undoubted talent, is that he enthuses people – his energy and enthusiasm transfers.

Steve You wonder, 'How many people he must speak to each day?' – but it's always as if you're the first person he's spoken to, and you're the centre of his world for those few minutes.



▲ *Rose Tyler's bedroom. Jac Rayner got to ruffle through her drawers, you know.*

> "Helen Raynor took me along to filming so I could see Rose's flat..." **JACQUELINE RAYNER**

So were these books based, to any extent, on ideas that you've had lying around which originally featured another Doctor and companion, which you've adapted to the new format...?

Jac Absolutely not!

Justin It just doesn't lend itself to that.

Jac We did have to come up with ideas very quickly, and because they were going through so many approvals from so many different people, you were stuck with that first idea...

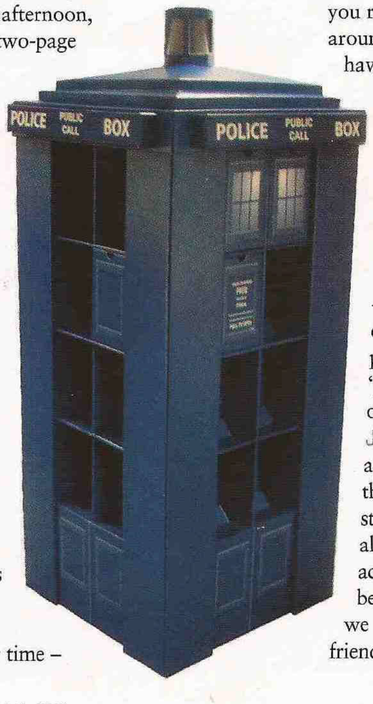
Justin But they were *good* ideas!

Steve From the start we were aware we'd be tying in with the TV series, and that the script editors would be reading our books, which was kind of scary...

Jac I can't imagine any other TV tie-ins have ever had so much access, or such a level of contribution flowing this way.

Justin We had a meeting with Russell, Helen and Elwen for a whole afternoon, just to go through our initial two-page outlines. And it was a very positive meeting – we came out even more reinvigorated... We knew from the start that they were going to look over everything, but there was no sense that it was an 'approval' process. Russell said to me, "What's your ambition for the books?", and I said "They're going to be the best TV tie-in fiction books in the entire history of the universe!" And he said "Okay – we're agreed then!"

▼ *The TARDIS-shaped display unit for the launch of the new book range.*



Steve And they're so generous as well – for example, because Jac's book is set in Rose's world, she was invited on set.

Jac Oh yes, they've been incredibly generous with their time – Helen took me along to filming so that I could see Rose's flat...

Justin ...and that was in the first week of filming – they weren't even into their stride yet.

Steve There's actually been an effort on their part to incorporate the books into the TV series, so that it's a shared world – and it really raises your game to have that kind of attention and input.

And given that *Rose* was taking some cues from *Spearhead from Space*, it's interesting that *Winner Takes All* is not entirely unlike *Terror of the Autons*...

Jac Yes. It wasn't deliberate, but I was aware of it... the shop window dummies smashing out is a fantastic image, I think everyday things becoming scary is a really creepy idea – something that you regard as normal, that you have around the house, which you suddenly have to look at in another way.

Given that you had to come up with ideas for these books fairly quickly – is it by design, luck or coincidence that you've produced stories in three different literary 'genres'?

Justin I wanted one set in the past – which I was keen to do myself – one on an alien planet, and one present day. Particularly the 'present day' one, given the focus on Rose's family life.

Jac I was really surprised that I was asked to do the 'present day' one, I thought that didn't play to my strengths – I do history, or I can do alien stuff. But I got the best deal, actually – all this happened long before we saw any scripts. And once we saw the scripts and met Rose's friends and family and I fell in love with it – I thought, yeah, I can cope with this!

Justin I also wanted to use a monster from the new series in a book. It ended up in Steve's because we knew Steve would be writing his book last, so there was more chance that he would be able to see what they looked like – and it seemed like something that would work better in an off-Earth context.

Steve But even when the stories go out into space, we're not interested in 'Moroks versus Xerons' – if *humans* are out there facing threats, it's more relevant and interesting.

Occasionally, these books evoke some of your previous *Doctor Who* work...

Jac Stylistically, *The Clockwise Man* has things in common with *The Burning*...

Justin There are things I'm fascinated with that crop up in lots of my books, like the notion of somebody who may or may not be human and what that means to them. Those are ideas that I play with a lot. As long as you're aware of that you can use it to your advantage. We've probably all got our own slant on how we see the new series, as well.

Steve I was worried that there's such a celebratory tone about the series and that I was being too 'dark'. I shared this concern with the script editors, and they both said, "Don't shy away from doing serious things, as well as being fun and fluffy." We made some edits to simplify the story, and that took out some of the 'darkness' of the Justicia system. I realised it was sufficient to say 'this is a collection of prison planets' and leave a lot to the imagination. On TV they've got 45 minutes to get across a story, and so they work in broad strokes.

Justin And it is quite 'up', emotionally. Despite everything, the Doctor and Rose must be having fun, which is why there's a bit in *The Clockwise Man* where they go round the Empire Exhibition. It's partly to do with thematic things about empire building, but it's really there to

▲ *The Ninth Doctor and Rose – ready for adventure!*

show that, in the midst of everything, they can go off and have a good time.

Jac The Doctor and Rose are the important people, and you want to be with them, in the adventure, from the start – that's something I've always tried to do actually, not just with this one.

Justin Also, we made a conscious decision that these books would be shorter than the standard *Doctor Who*. Not hugely shorter, but two-thirds to three-quarters of the length. That's partly for the younger readership, but we're now living in a world of *Doctor Who* stories that are over in 45 minutes, so the whole thing is much tighter. In the past, there have been books which took forever to get going, or where the story ended and you then had to trawl through another 50 pages of everyone taking ages to go home, or having tea on the lawn with Squiffy and Bob...

Steve Yeah, *I've* read that one!

It already feels as if the fictional world of *Doctor Who* has expanded – as if all concerned are trying to render the format more flexible...

Steve There's more of a background for the companion, she has her own life that is explored in the series, so you meet more of a cross-section of people.

Justin It's very easy to get *Avengers*-itis, where the only people you meet are directly relevant to the plot. The series really gets away from that – *Aliens of London*, for example, has various friends and neighbours popping up.

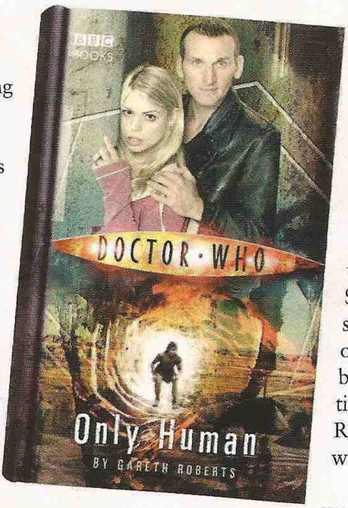
Steve Writing for the Ninth Doctor before we knew him, we started off making him sound very 'proper', putting lots of words in his mouth. But you can't give Eccleston lots of jargon...

Justin Russell told us that one note he'd given the TV writers was "He has to sound like your mate down the pub." So every speech I'd given the Doctor, I re-wrote and contracted...

The Doctor also seems to 'grin' a lot...

Justin The thing I've found most surprising about Chris' performance from having seen him in other things where he's been playing someone fairly grim, is that here he is in a series where 'awful things happening' is what it's about... yet he's so enthusiastic about it all! Everything is a challenge and an adventure, even if it's dangerous. [Former series script editor] Terrance Dicks is both right and wrong when he says that all the Doctors are the same. He's right, in that it's just the nuances and the characters details that change – but that's *everything*. The Doctors might have the same goals, but not necessarily the same *modus operandi* – the way they go about achieving those goals can be totally different.

▼ *The provisional cover for Gareth Roberts'* ***Only Human*** *– one of three new books to be published in September...*



Given that the three of you had input into the Eighth Doctor's development in print, are you happy with what you achieved over the years? Now that it's reaching a conclusion with the forthcoming *The Gallifrey Chronicles*?

Steve It's hard to imagine now that there was that time when it really did seem like there was no more *Doctor Who* coming – and that was a good time to be doing books.

Justin They kept *Doctor Who* on the agenda, and also liberated the programme in many ways. As a publishing exercise it's undoubtedly been successful – BBC Books has made a great deal of money from it, and we've got our 150th book coming out later in the year.

Steve I managed to enjoy it much more once I stopped being in charge. No-one wanted to own *Doctor Who* back then...

Justin ...unlike now, when you can't get any peace and quiet...

Steve ...and we kept it going – didn't we? The problem with the Eighth Doctor, though, was that all of the authors had their own direction they wanted to pull in. If you were just doing a few books per year, that would be fine – you'd have time to work with the authors, as has happened with the Ninth Doctor novels. But authors all saw the Eighth Doctor differently, and there just wasn't time to make it as cohesive as it should have been.

Justin And you only had one hour of screen time to base it on, and no access to anybody who'd been involved in producing that to find out what they had intended to achieve. It was just *there* – much closer to the way that TV tie-in fiction usually works; you watch it, then write a novel about it, and you're on your own.

Steve You could roughly steer that, but it was harder to present a properly iconic character as Virgin's *New Adventures* had with the Seventh Doctor – because his character had been clearly signposted by the production team at the end of the original TV series.

Justin And that was another important reason for us three doing these Ninth Doctor books – because it needed to be people I was sure could work as a team.

So what's next, then... another lot of three, later in the year?

Justin Yes – it's a bit tight, but we're aiming for three more in September and it won't be the same writers. Jac and Steve have other things to do, so they've buggered off and left me to it! This time it's going to be Gareth Roberts, Steve Lyons and me – but wait and see... ■

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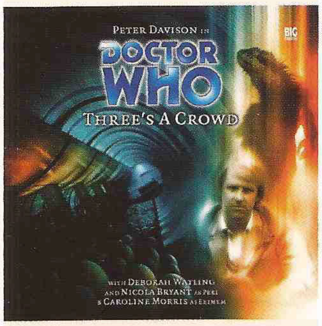
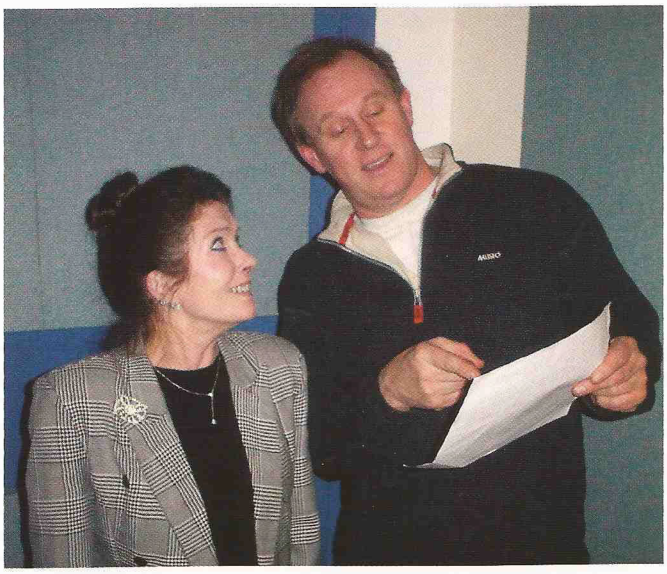


AUDIO DRAMA Big Finish
RELEASED May 2005
FEATURING The Fifth Doctor, Peri and Erimem
SETTING Earth Colony Phoenix
STARRING Peter Davison, Nicola Bryant, Caroline Morris, Deborah Watling, Richard Gauntlett, Charles Pemberton, Lucy Beresford, Richard Unwin, Daniel Hogarth, Sara Carver
DIRECTOR Gary Russell

Fifty years after its foundation, prospects for survival on Earth Colony Phoenix look bleak. The remaining colonists, guided by a figure called Auntie, live unsociably in their cells, relying on transmat technology. When the Doctor lands on Phoenix's unmanned monitoring station, Peri and Erimem stumble on new, inhuman life which will put everyone in danger. Why is returning home such a bad idea for the colonists? What dark secret is Auntie hiding? And what fearsome, hungry creatures will emerge from the space station?



Three's a Crowd

Written by COLIN BRAKE | Preview by MARK WYMAN

ON 26 MARCH, MINUTES AFTER *Doctor Who*'s triumphant return to BBC One, the first instalment of BBC Three's *Doctor Who Confidential* featured tantalising footage from a Big Finish audio recording, starring Peter Davison. With the story concerned, *Three's a Crowd*, about to be released, its writer Colin Brake enthuses: "It was stunning to see footage of the actors recording it. They even panned up a page of my script – I was thrilled! I knew that the cameras were there during recording, but I had no idea where the stuff they shot would end up."

Brake is certainly an experienced scriptwriter. During *Doctor Who*'s long absence from television, he script-edited one 1990s BBC foray into Saturday night fantasy drama, *Bugs*, and has around 50 television episode credits under his belt. He's also a long-term *Doctor Who* devotee who penned the BBC novels *Escape Velocity* (2001) and *Colony of Lies* (2003). So it's perhaps slightly surprising that *Three's a Crowd* is his first full-length audio for Big Finish.

"It's been a bit of a surprise to me too," Brake admits. "Having known [Big Finish producer] Gary Russell for donkey's years, I suppose it was always going to happen one day. It wasn't until we met up for lunch, after he'd commissioned my short story for *Short Trips: Repercussions*, that we talked about doing an audio play."

"Colin was on Big Finish's provisional list of writers back in 1999," confirms Gary Russell, "but he's always been busy and, as ever, it was a case of waiting for the right project." Brake, who met with Russell near a time when Big Finish needed to fill a production slot, recalls, "Over lunch, Gary offered me the *Bernice Summerfield* short audio, *Silver Lining*," – which was a free gift with **DWM** 351. "After that went well, he talked about doing something else, then a slot became available for this TARDIS crew."

"That was because of me wanting to work with Colin, rather than him pitching a story," says Russell. "I asked him to do something claustrophobic on a spaceship, with the Fifth Doctor, Peri and Erimem, but the rest was entirely up to Colin."

Is three the magic number for Brake? Both his BBC novels featured a Doctor accompanied by two companions. *Bugs* also featured three regulars in its original format. "I just dealt with the brief," he insists, "but I think three is better than four [in the TARDIS] – unless it's the original four!" Is it a different challenge to plot roles for three regulars in a drama, rather than in prose? "When dealing with actual actors, you tend to be aware of them rather more. You don't want them feeling that they don't have a role."

What was Brake's starting point? "An old, half-remembered SF short story about humans having become totally agoraphobic and being unable to cope with 'outside'... The title came pretty quickly; it seemed appropriate and I love punning titles!"

Does he consciously prefer taking *Doctor Who* to future worlds rather than Earth-based familiarity? "Not necessarily. I'd love my next story to be character-based and rooted in the world we know."

Deborah Watling, who played Victoria, companion to the Second Doctor from 1967 to 1968, has her first Big Finish role here as Auntie – the apparently benevolent ruler broadcasting to her colony's people throughout their lives. Having once been on the BBC staff, Brake wouldn't intend any satire or sub-text there, perhaps? "Was I a BBC Staffer once? Oh, it seems so long ago..." he grins innocently. Gary Russell emphasises that casting Watling was "a matter of making sure that the role is right, rather than what might look good as a name on the cover." Watling and Russell have known each other for years: "She kept asking me, 'When am I going to do one?' but when we offered her a role in *Spare Parts*, she wasn't free."

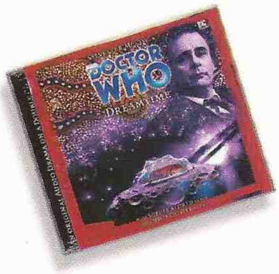
> "Debbie Watling kept asking me, 'When am I going to do one?', but she hasn't been free til now!"

What was Brake's reaction to the recording? "I'd love to write for this – or any other – crew again. I really enjoyed writing these scripts, and it was a delight to meet the lovely Debbie Watling, plus Nicola and Caroline. The male actors knocking around seemed very nice too," he adds diplomatically... ■

"AS A RULE I DON'T EAT SOMETHING WITH WHICH I'VE HAD A CONVERSATION. I WAS ALWAYS BROUGHT UP NOT TO PLAY WITH MY FOOD..."

PETER DAVISON, NICOLA BRYANT AND CAROLINE MORRIS

IN



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AFTER-IMAGE

▲ *A CGI Slitheen bursts out of its General Asquith disguise.*

ALIENS OF LONDON WORLD WAR THREE

Series 1, Episodes 4-5 | **WRITER** Russell T Davies | **DIRECTOR** Keith Boak
BROADCAST Saturday 16/Saturday 23 April 2005, 19.00, BBC One

WOW, WHAT AN OPENING! SO BRILLIANTLY UNEXPECTED, and so perfectly paced, this was probably the best pre-title sequence of the series to date, and one of the more intriguing in the show's entire history. It's true that the Doctor has been perhaps a little too klutzy over the course of the new series – needing to be rescued a few more times than the hero of the series should be (by Dickens one week, Rose the next), but here the klutziness paid off in spades. The moment when Rose realises that the Doctor's timing is off by an order of magnitute, then the entire scene with her mother – so realistically more angry than upset – were the epitome of everything that's great about this new version of the show. It was funny, and it was moving, and the Doctor's baffled then horrified reaction to all that human emotion defined his character wonderfully.

The Doctor with Rose's family, Rose's inability to tell her mum where she really has been, a problem which must have been faced by many previous companions, but never shown – all this was great. And then, just when we thought this might be what the episode was going to be about, a spaceship crashed into Big Ben – perfect! It was a terrific special effect, obviously, but a fantastic dramatic moment too. I knew this was a two-parter, so was expecting the plot to take a leisurely amount of time to get going, but instead it banged straight in there with an image memorable enough to have made its way into every trailer.

After smashing Big Ben within the first few minutes, you might have thought the show had shot its bolt a little early – how can you top that? But the incident acted like a starter's gun, kicking off two episodes whose pace and plot density made them seem much shorter than they were. There was a suitable sense of a scale about the episodes, too, and a suitably large cast to match – with plenty of interesting, well-drawn characters. Unfortunately, a few of them were played by actors indulging in the kind of "kids' TV" acting that the series had managed to avoid thus far. Andrew Marr in particular seemed profoundly unconvincingly as a reporter – quite an achievement given that he actually *is* one. The villains, on the other hand, were pretty good, David Verrey especially, but having so many of them did slightly dilute their impact. It might have been better to concentrate more heavily on one main bad guy, though the sight of these three lumpish people plodding around Downing Street did succeed in being both sinister and faintly absurd, the ideal combination for *Doctor Who*.

But there's no hiding from the fact that they didn't always look like people. And when they didn't – well, let's be honest, they didn't look too great. There was nothing particularly wrong with the Slitheens' design, in fact they could have made pretty convincing aliens – if the execution hadn't had those unmistakeable overtones of the Muppets. Unusually, they actually looked better when they were being computer-generated, though this just served to point up how clumsy and slow-moving they were in their rubberised, man-in-a-suit form. And then, of course, there was the farting. Yes, there was a little too much of it – though if I'd been eight years old, as much of the intended audience are, I'm sure I'd have found it hysterical – but Davies pulled a neat little trick I wasn't expecting. The farting, in the end, turned out to be more than a joke: it provided a crucial clue for the Doctor, a lovely plot sleight-of-hand, and for that I'm willing to forgive its slightly excessive use.

Talking of plot, it has to be said that this was the most complex story and also the most soundly structured that we've yet seen. It trotted along beautifully throughout the entire first half, right into a terrific, if very traditional, cliffhanger. I didn't realise how much I'd missed them until I got one – though poor old David Verrey had to stand there laughing for so long that I half expected the end credits to feature the *Police Squad* theme. What made the cliffhanger so great was that it came off the back of such a clever plot twist. Setting up the fake invasion in order to eliminate all the people who could stop a real one was a masterstroke and the cleverest piece of plotting in the show so far. It's a shame, it must be said, that the Doctor didn't seem to actually know any of the experts who were killed – there might have been a nice emotional undertone there – but it didn't matter because we were given some other lovely moments to play with.

Best of all, we were given UNIT. Of all the elements from the past to bring back, UNIT would have been near the top of my list, but prior to this I would have guessed it was near the bottom of Russell T Davies'. Still, it was nicely done, and along with it we had more conformation that this Doctor was definitely not the first – the reference to past lives and past appearances, not to mention being 900 years old, made it pretty plain that Davies intended no rebooting of the past here. Throughout the series so far he's managed to walk a fine line between pleasing continuity-hungry fans and welcoming new viewers, and he negotiated it elegantly here, too.

> "The pace and plot density of these two episodes made them seem much shorter than they actually were..."

PERHAPS THE BIGGEST SURPRISE OF THE EPISODE, THOUGH, was character- rather than plot-related: the huge improvement in Mickey. After being about as much use as a chocolate fireguard in *Rose*, he finally got to show some backbone – but he didn't suddenly become a hero, just a scared young man showing bravery in a crisis, and he was all the more convincing and endearing for it. He and Rose still don't seem very well matched, but then if they were we wouldn't be so happy to see her once again leave with the Doctor at the end of the episode. And it's good to see that Mickey isn't made a fool merely to justify this – it's clear he really does care for Rose, and we're not let off the hook when the Doctor takes her away. We have to accept that her leaving Mickey hurts him. It's a beautiful illustration of the emotional subtlety of which *Doctor Who* is capable.

▼ *David Verrey as MP Joe Green. Seemingly endless laughter not shown.*

Storywise, *World War Three* wasn't as strong as *Aliens of London*, but certainly wasn't the massive let-down that the conclusions of many previous two-parters have been. The cliffhanger was resolved a little too easily – it would have been nice if the Doctor had done something clever to disable the Slitheens' killing device, rather than merely proving resistant to it – but it kick-started the episode in a satisfying way. After that, the pace kept up, and Davies saved enough plot reveals for the second half to keep my interest going in the story as well as the action.

But it was in the second half that the one thing wrong with the episodes became clearer: a little bit too much nonsense. Now, *Doctor Who* has always thrived on nonsense, and no one can expect a show of this kind to stick rigidly to reality. It's perfectly okay to enjoy an episode at the time and then, half an hour later as you're making a cup of tea think, 'But hang on one damn second, that didn't actually make sense!' One absurdity per episode is almost a prerequisite of proper *Doctor Who*. The trouble with these episodes was that there were just a few too many absurdities – enough that the 'hang on one damn second' moment happened while I was still watching.

Absurdities like the fact that in the absence of the murdered Prime Minister – which no one outside the Doctor's circle seemed particularly worried about – the entire country appeared to be run by the Chairman of the Parliamentary Commission for Monitoring of Sugar Levels in Exported Confectionary. As Andrew Marr noted, hardly the most important man around. There's some mention that the rest of the cabinet are missing, but in that case why isn't anyone looking for them? In the real world, an MP for some minor constituency wouldn't find himself with his finger on the nuclear button just because Blair's done a bunk. And talking of that, what's all this nonsense about Britain giving control of its nuclear deterrent to the UN? *The UN?!* So we'd let a body which includes China, Libya, Saudi Arabia and Iran have a right of veto over our self defence? Hmm... And talking of the UN, isn't it remarkable how quickly the entire body was able to convene, debate, and vote on whether Britain would be allowed to send some nukes up into space? It seemed to take a grand total of about five minutes.

These are minor quibbles, obviously, though it wouldn't have hurt to iron them out: making it NATO rather than the UN, for example, or forcing Green to make a few more excuses about why the rest of the Cabinet can't be found. But there were a couple of more plot-central problems which did leave me scratching my head after the show was finished – a shame as the story itself was satisfyingly twisty and turny and generally very well structured.

I LOVED THE FACT THAT THE SLITHEEN TURNED OUT TO BE a family rather than a race, for example. It was a refreshing contrast to the previous *Doctor Who* convention of treating each alien species as a homogenous mass. And their motivation turning out to be financial rather than the usual 'we're here to conquer your world and enslave your women-folk' kind of thing was also terrific – even if it did echo Cassandra's motivation in *The End of the World*. But… their plan just didn't stand up to very much scrutiny. Why would a race advanced enough to crash a flying saucer into Big Ben not have access to their own nuclear bombs, and instead have to trick us into using ours?

▼ *The 'man-in-a-rubber-suit' version of the Slitheen. Effective enough to menace the Doctor, at least...*

▲ *Harriet Jones, MP for Flydale North. Hurrah!*

▼ *Mickey and Jackie provide the emotional heart for these episodes.*

I also loved the fact that the Doctor has to aim a bomb at himself to kill the Slitheens – made more convincing by the way Davies so carefully set up the bomb-proof room earlier in the episode. That sort of careful plotting, where the elements slot together at the end with a satisfying click, is far harder to do than it looks. But really, remote-controlling a missile from the internet? Even if this were possible, it seemed just a tad implausible that one seven-letter password could give any Tom, Dick or Mickey access to it. My Amazon account has better security, and the only danger there is of a few books getting nicked! And once Mickey miraculously gained access to Britain's entire defence network, all he had to do was press 'fire' – suggesting that the missile was, for some reason, already aimed at Downing Street. As a consequence, rather than spending the climax of the two-parter biting my nails in suspense, I spent it chewing my lip in bewilderment.

All this aside, there's no denying that the episodes were both a tremendous amount of fun. For the first time, the Doctor got to solve the problem using his wits – and he didn't need anyone else to rescue him. There were also plenty of lovely little moments to remind you just how alien the Doctor is – from his uncomfortable reaction to being surrounded by a normal human family to his lightning-fast ability to zero in on the Slitheens' planet of origin. Where Davies has really excelled is in making the Doctor seem alien without making him seem cold. When the Doctor told Rose that he's afraid of saving the world and losing her, the moment teetered on the brink of sentimentally – but Eccleston and Piper's utterly convincing performances, stopped it from ever tipping over. Before the series started, I thought what would keep me watching was all the traditional *Doctor Who* stuff – great stories, scary monsters, brave new worlds. The new series has delivered all that and more, but what's really kept me glued to the edge of my seat week to week has been the human – or more accurately human/alien – drama.

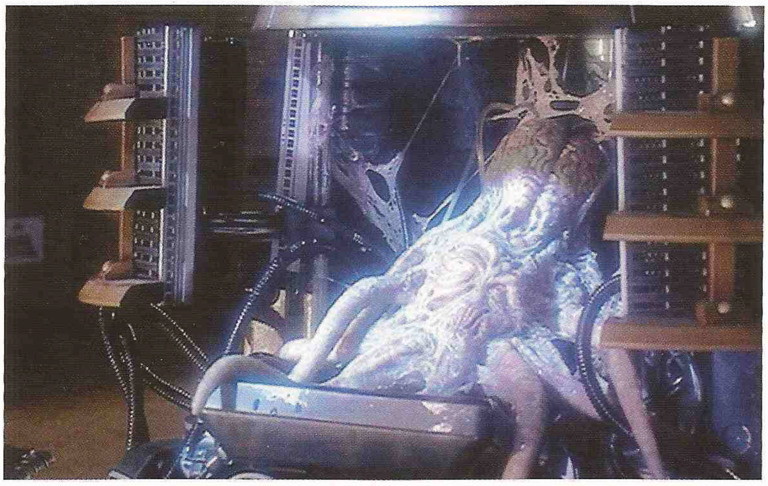
The Doctor and Rose's relationship in this episode was particularly well drawn – not just the meatier stuff at the beginning and end, but other lighter moments that revealed the real warmth between them. Only Russell T Davies could possibly get away with having Rose accuse the Doctor of being 'gay' just because he takes a slap like a girl, but it made me laugh out loud. Equally, ending the story ten minutes early just to make way for some extra scenes of Rose and her mum talking about shepherd's pie sounds insane, but Davies made these homely scenes one of the highlights of the episode.

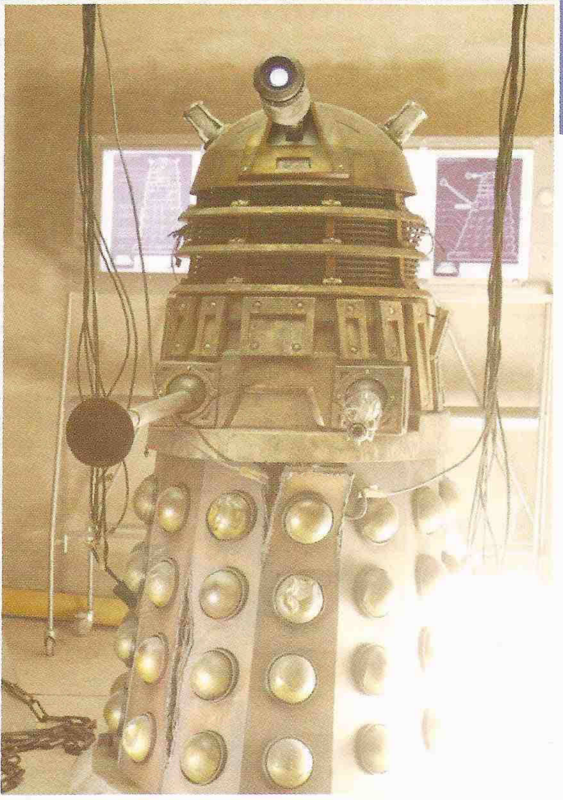
It wasn't just the leads who had some great emotional scenes to play. The stuff between Mickey and the Doctor at the end was terrific. In *Rose* I had some reservations about the way the Doctor treated Mickey. It was certainly funny, but also perhaps a little too callous. The end of *World War Three* redeemed it entirely, and the final shot of Mickey sitting quietly, patiently waiting for Rose to return, was genuinely moving. Jackie Tyler was as good as ever, a brilliantly written and acted character who manages to combine a genuine love for her daughter with an epic self-absorption which has given the show some of its biggest laughs. Her slapping the Doctor was, of course, priceless.

It wasn't just the regular cast who delivered the goods. Harriet Jones (who made "MP for Flydale North" one of the show's least likely but most endearing catchphrases) could – with the wrong actress in the part – have been mildly irritating. Instead Penelope Wilton made her immensely likeable and a very good foil for the Doctor and Rose. The little-bit-of-politics she supplied was also preferable to the slightly hammer-over-the-head Massive Weapons of Destruction (geddit??) stuff that went on elsewhere. Davies' writing is clever enough that he doesn't need to resort to that kind of blunt satire.

I've moaned about some plausibility problems, but the truth is I only spent so much time thinking about them because these episodes were, otherwise, so good. If this is how two-parters work in the new format – bring 'em on. Ninety minutes of screen time have seldom passed so quickly, or so enjoyably.

REBECCA LEVENE





DALEK

Series 1, Episode 6 | **WRITER** Robert Shearman | **DIRECTOR** Joe Ahearne
BROADCAST Saturday 30 April 2005, 19.00, BBC One

THE RETURN OF THE DALEKS IS SOMETHING WE'VE all been waiting for with bated breath. But how do you bring back something that's so very familiar, that's featured in so many stories, that's almost a British icon? And, most importantly, after all the punchlines about staircases and all the cartoons and the jokes about Pakistani Daleks and gay Daleks, how do you make them *scary* again?

Simply but brilliantly, it turns out. You show us just one Dalek, and you show us how deadly just that one can be, and how afraid of it even the Doctor is – and then we can be left to imagine exactly how lethal two, or three, or a million of them would be. This was in many ways a very traditional episode – the 'base under siege' storyline has been played in *Doctor Who* scores of times before, and the lone alien finding its humanity has been a staple of *Star Trek* for years – but it achieved everything it set out to do, and *Doctor Who*'s most iconic enemy couldn't possibly have had a better re-introduction to the series.

▲ *Daleks beware! The Doctor prepares for a spot of taunting...*

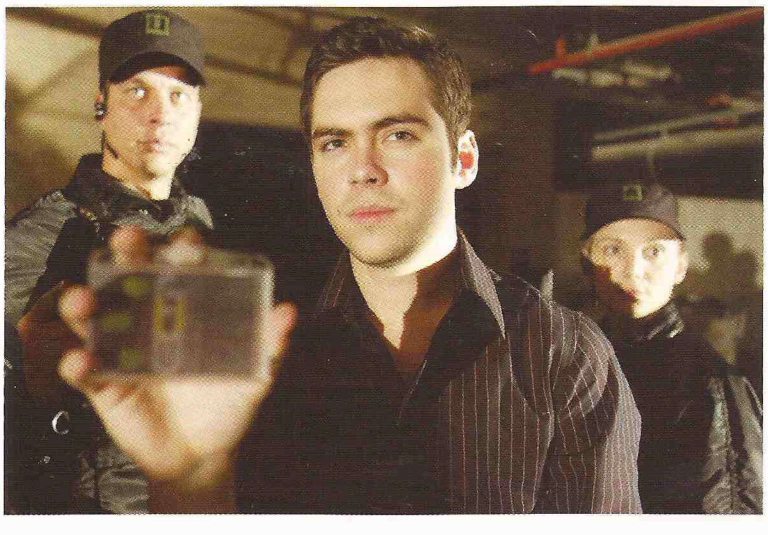
It's a shame – though understandable, from a publicity point of view – that we had to know ahead of time what this episode was about. It meant that we knew exactly what the Doctor was going to find in that room, robbing the opening of much of its suspense. Still, that first moment when the Dalek emerged from the darkness, when we heard that familiar voice saying those very familiar words, was tremendously powerful. It *looked* gorgeous, too: still recognisably the Dalek of my childhood, but more solid and, if anything, even more menacing. The Doctor's reaction – his naked fear – was utterly convincing. When he realised that the Dalek was helpless and took the opportunity to taunt it, it was unexpected but even more interesting. The revelation that the Daleks were the other side in the Time War didn't come as much of a shock – who else could it have been? – but the gradual revelation throughout the series of the effect that war has had on the Doctor continues to be intriguing. We haven't in the past been given any particular explanation for why each Doctor is the way he is – it's a departure for us to know so much about what drives a character who usually remains an enigma, but if the writers continue to handle it so subtly, it will remain a welcome one.

> "The Doctor's reaction to the Dalek – his naked fear – was utterly convincing, proving they're just as scary as ever."

Not that the episode was always quite as subtle as it should have been. The comparison between the Doctor and the Dalek, each the last of their species, was obvious enough without the dialogue having to flag it up for the viewer. And while he was generally excellent, rising to a script that allowed him to show his full dramatic range, Eccleston's performance occasionally edged from drama into melodrama. It didn't help that Henry Van Statten was probably the weakest of the major guest characters to have appeared in the series so far. Corey Johnson's performance was partly at fault – a little too bombastic – but the script didn't give him that much to work with. Ironically, in an episode which allowed even a Dalek to feel human emotions, the human bad guy was reduced to a one-note villain with almost no redeeming features.

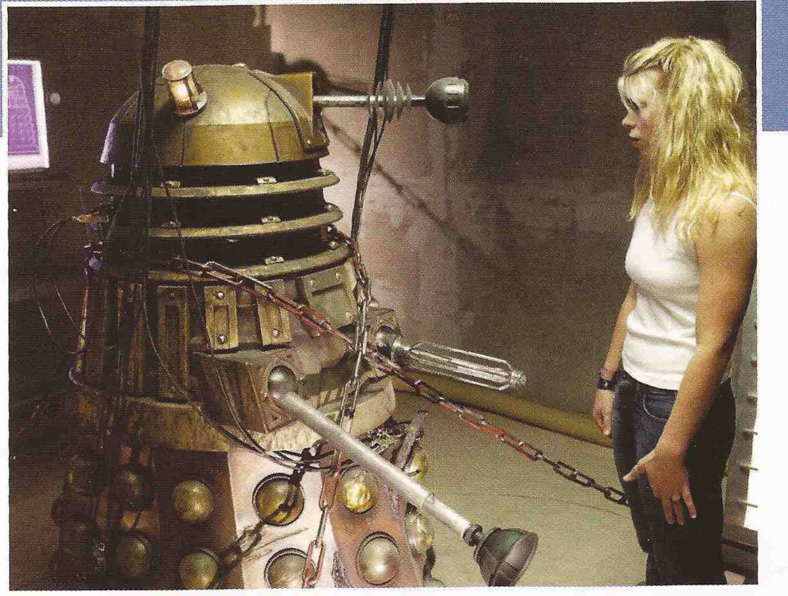
It was also unfortunate that the CGI was slightly below par again in this episode, especially when it was used to achieve almost all of the Daleks' much-trumpeted new skills. The 'death-by-sucker' was wonderful and the extermination effect itself was simply breathtaking, but every time the Dalek took to the air, I was painfully reminded of my computer's screensaver. The chunky golden glory of the real prop, however, was more than enough compensation.

▼ *Pretty new companion Adam. Do we care? Nah, not much.*

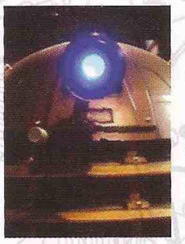


PLOT-WISE THE STORY WAS SIMPLE BUT EFFECTIVE, though the device used to free the Dalek, and to transform it from a killing machine to the pathetic mutant we saw at the end, was a little on the weak side. I would have liked more explanation, or at least foreshadowing, of the fact that Rose's DNA was somehow capable of freeing the creature. Also, I couldn't help feeling that a Dalek which had learned about our world through 'absorbing the internet' would end up with an encyclopaedic knowledge of barely legal teens and *Harry Potter* fan fiction, but few useful survival skills. Never mind, the episode wasn't really about that, so I was prepared to swallow it because the emotional heart of the story was so great. Okay, so it wasn't entirely original – humanised Daleks first appeared in *Doctor Who* nearly 40 years ago – but writer Robert Shearman handled the theme so thoughtfully that it didn't feel like a pale reflection of that earlier show, more a powerful retelling of a classic myth.

Then there's the ending. For the last ten minutes, I found myself on the edge of my seat – partly because of the suspense, but equally because of my fear that the script would topple from the tightrope it was walking and plunge either one way, into action movie cliché, or the other, into movie-of-the-week sentimentality. Amazingly, it did neither. The moment when the Doctor confronted the Dalek – and Rose – with a gun, was spine-chilling, making up for some of the earlier unsubtlety. I genuinely didn't know what he was going to do. And then the Dalek opened its casing, and suddenly I had a lump in my throat – and I realised that I'd nearly been reduced to tears by a Dalek! How great is that? Much praise must go to Nicholas Briggs for voicing the creature with such subtlety – full-on Dalek ranting one moment, a stragulated, pitiful croak the next. His 'Exterminate's were spot-on too!



▲ *No Rose! Don't touch it!!*



▼ *Screensaver of the Daleks?*

I'm not quite sure, on the other hand, what I think of Adam – not as a companion, anyway. He didn't have a fraction of the chemistry with Rose that the Doctor – or even Mickey – has, and while Bruno Langley's performance was perfectly fine, we didn't find out enough about Adam to know why we should want to find out any more. Still, changing the dynamic of the TARDIS crew could be interesting, and shining an outside light on the Doctor and Rose's relationship can only help to illuminate it.

Overall, I don't think you could claim that this episode broke new ground, but when the territory it explored was so fertile, who really cares? It gave me everything I wanted: Shearman proved himself a perfect writer for the series, and the Daleks proved that they're every bit as scary as they ever were. Let's hope we see them again very soon...

REBECCA LEVENE

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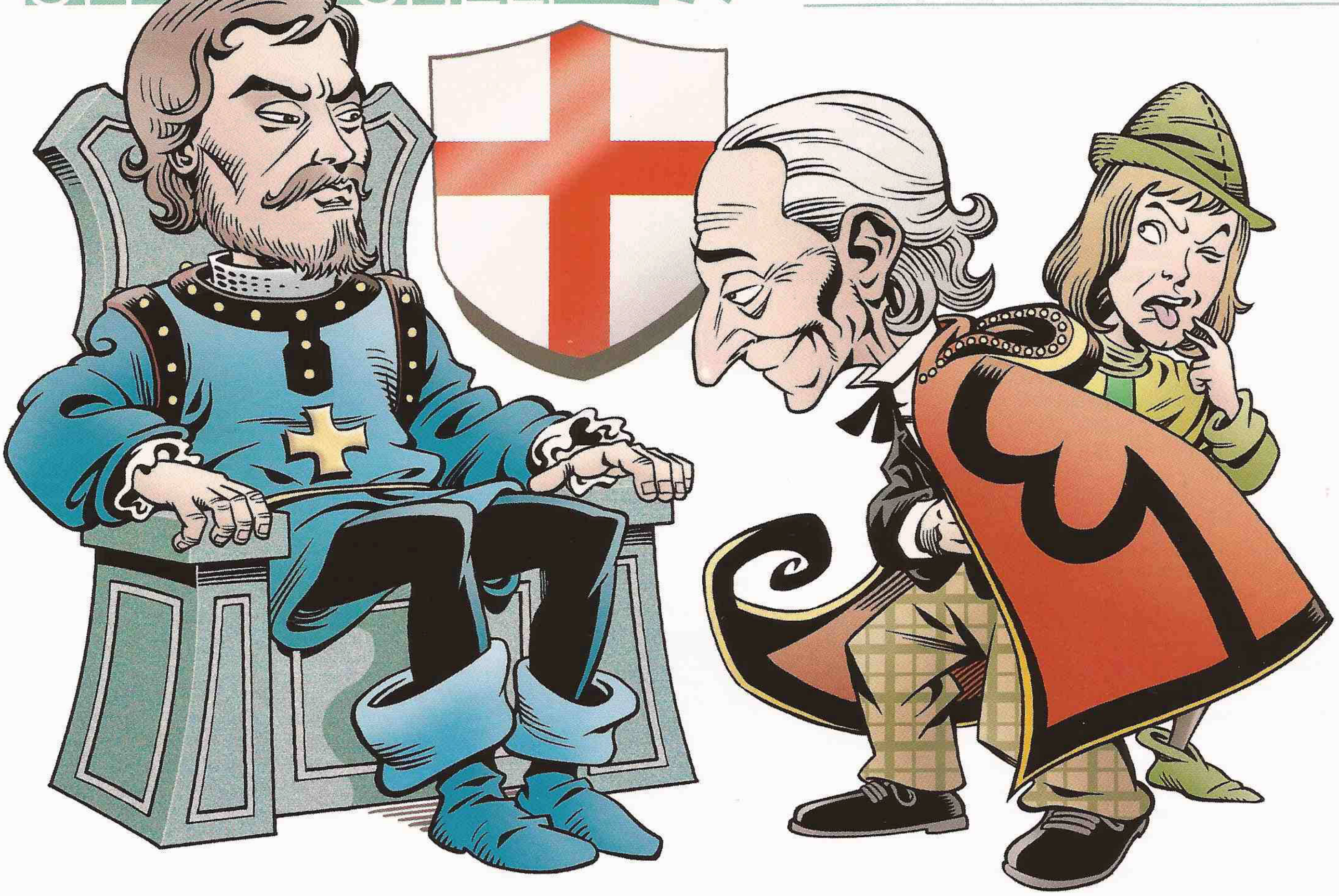

Illustration
ROGER
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DOCTOR WHO
THE CRUSADE

CD SOUNDTRACK BBC Audiobooks
BY David Whitaker | **PRICE** £13.99
OUT Available now | **WWW** bbcshop.com

IT COULD BE SAID THAT THIS release of *The Crusade* hasn't quite got the draw of BBC Audio's other releases. After all, the story was presented on last year's *Lost in Time* DVD and before that, as a part-video, part-CD release, but on both occasions, the soundtracks to the 'missing' second and fourth episodes were 'raw', and even a script as literate and richly described as David Whitaker's needs a bit of help from some narration here and there. Read by William Russell – whose voice seems more reassuringly 'Ian-like' than on his recent MP3 reading of *The Daleks* – Sue Cowley's concise linking script has to get down to business straight away, covering a strangely silent arrival by the TARDIS.

It's twelfth-century Palestine. Arriving in the middle of a holy war between King Richard and the Saracen leader Saladin, the Doctor, Ian, Barbara and Vicki are immediately caught up in a Saracen ambush on Richard's party, with Barbara being taken prisoner in the attack. Realising they stand a better chance of rescuing Barbara with Richard on their side, the Doctor's party follows the King to his palace at Jaffa. Once there, however, they find the embittered King in no mood to trade for their friend, and he angrily condemns her to rot in Saladin's prison for the rest of her life.

One of the advantages of being able to enjoy *The Crusade* from beginning to end in the same format is that it gives a much clearer idea of what the story was like as a whole. When the only episode of *The Crusade* to exist in the BBC archive was the third, *The Wheel of Fortune*, the poetic language of Whitaker's script, and the shouting histrionics of Julian Glover (Richard) and Jean Marsh (Joanna) often had the serial dubbed 'Shakespearean' – a lofty comparison that probably did it as much harm as good. Even at the height of Whitaker's poetic leanings – and *The Wheel of Fortune* is probably its peak – the story is much more approachable than the Bard. The opening episode, *The Lion*, plays like a well-written swashbuckler, with the Saracen attack providing plenty of action and Walter Randall making El Akir a leering bloodthirsty villain who even Saladin appears to despise. There's also some well-judged comedy, the Doctor stealing some clothes from a market stall so he can look more respectable before the King. It's the source of some recurring humour later when it becomes clear that the clothes were actually stolen from the King's palace in the first place!

BBC AUDIO
DOCTOR WHO
THE CRUSADE
BONUS interview with William Russell
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD

The second episode, *The Knight of Jaffa*, is more in line with the wordy court intrigue of the third, with the war-weary Richard learning of Saladin's brother Saphadin's attraction to Joanna and attempting to win peace by arranging a marriage between the two. Although named after the title Richard bestows on Ian, this episode – and the story as a whole – isn't a very strong one for Russell. Although not ignored as much as Vicki, he's kept firmly on the periphery of the story, disappearing on his mission to rescue Barbara. To some extent, that's equally true of the Doctor, too. Although a constant and very vocal presence in Richard's throne-room, the series' strict policy that the Doctor shouldn't influence history means he does little other than run rings around the King's prissy Chamberlain and act as a sounding-board to the King's ideas. That said, the Doctor's open support of Richard's plan is a surprise and his shouting-down of the military-minded Earl of Leicester for not considering it is arguably the story's best scene.

If the story belongs to any one character, it's Jacqueline Hill's unflappably cool Barbara. Captured and brought before Saladin, hiding from soldiers in Lydda and finally thrown into El Akir's hareem, Barbara gets to see and do more than anyone else in the story. El Akir's hareem in the final episode, *The Warlords*, and Barbara's dramatic rescue from it by Ian (who is now back in the story having acquired a vaguely comic Arab thief as a sidekick), puts *The Crusade* back in the action-adventure mode of the first part. This excitement, and the Doctor and Vicki's equally fast departure from Richard's palace, goes some way in compensating for the feeling that the story runs out of steam towards the end – at least in terms of its historical content. Once Joanna has upset Richard's plan to marry her to Saphadin by going to the Pope, and Richard realises the marriage would never be allowed, the story's as good as over – Whitaker leaving his battle for Jerusalem as a doomed event yet to happen. As a peace-maker, Richard is bad-tempered and devious. Resigned to war in his final scenes, he is forgiving and almost genial. Glover is excellent in the role, but his is only one of a number of superb performances. Bernard Kay is possibly even more regal as the cultured and curiously fair Saladin, while Marsh's furious Joanna gives as good as she gets.

The action of *The Warlords*, and Barbara's flight through the narrow streets and passageways of Lydda in *The Knight of Jaffa*, are two instances where William Russell's narration really comes into its own, making sense of the screams and sword-fights that predominate each sequence. As is now customary for these releases, Russell stays on for a bonus 20-minute interview that uses *The Crusade* as a starting point to a wider discussion about the actor's time in the programme and his career before and after it, including a spell in Lydda with the army, amusingly remembered without any of the woodland areas mentioned in Whitaker's script!

In a way, it's a shame Whitaker didn't extend his story beyond the failed marriage contract and show us a bit more of the wider conflict – just as his subsequent novelisation did. Of *The Crusade*'s four big characters – Richard, Joanna, Saladin and Saphadin – only Richard makes it into the last episode, and even then, only just. On the other hand, it's this small focus which makes *The Crusade* such an excellent audio release, its wordy, eloquent script playing directly to the medium's strengths.

VANESSA BISHOP

▼ *Richard the Lionheart (Julian Glover) in The Crusade.*

Sylvester McCoy in
DOCTOR WHO
DREAMTIME
with Sophie Aldred as Ace
and Philip Olivier as Hex

DOCTOR WHO
DREAMTIME

AUDIO DRAMA Big Finish | **BY** Simon A Forward | **PRICE** £14.99 | **OUT** Available now
WWW bigfinish.com

IT'S BEEN ALMOST A YEAR SINCE *The Harvest*, in which new companion Hex first joined the Seventh Doctor and Ace on their travels. *Dreamtime* represents his first trip into the far future, and his first encounter with aliens. A coincidence, since *Dreamtime* was released at roughly the same time as the new series episode *The End of the World* saw Rose having much the same experiences. And both feature the death of the planet Earth as a key part of their respective stories.

The similarities more or less end there. *Dreamtime* unfolds like a very old-fashioned *Doctor Who* story, about as far removed from the frenetic pace of *The End of the World* as it's possible to get. Part One in particular has the feel of a 1960s episode, where each place the TARDIS arrives at is a mystery to be solved before the adventure can even begin. In *Dreamtime*, the environment is a city travelling through space on the back of an asteroid. As the Doctor, Ace and Hex wander the deserted streets, they come across statues of people trapped in silent screams, while at the edge of the city they catch sight of Uluru – Ayers Rock. Elsewhere on the asteroid the alien Galyari have arrived looking to trade with the inhabitants, or to claim the abandoned city as their own. But there are other things lurking there – creatures out of Australian Aboriginal legend, which want to absorb the Doctor and his friends in the dreamtime.

Unfolding at its own pace, *Dreamtime* contains exactly the kind of languid set-up that can't be accommodated in current televised *Doctor Who*. Putting a series of conundrums in front of the TARDIS crew, author Simon A Forward succeeds in making the first instalment at least relatively intriguing. He also gives time for Hex to bond with the Doctor and Ace. However, once the Doctor is taken into the dreamtime at the end of the episode, things begin to fall apart, rapidly.

The gist of the play is that as the Earth died, the Aboriginal wizard Baiame used the power of his people's spirits to tear Ayers Rock from the planet and launch it into the stars. Forward seems to have done his research into Aboriginal mythology, and clearly intends the play to have a deeper meaning than the obvious point that white settlers have rarely done any favours for the original inhabitants of Australia.

However, the fruits of this research don't come across in the play, and the underlying significance that Forward intends is lost because these themes aren't illustrated in an accessible way. As a result, what we're left with is a play that's steeped in mysticism and magic, and which sits uncomfortably with the rationality that the Doctor usually strives for. *Doctor Who* can do this kind of story – 1982's *Kinda* being a case in point – but the author really needs to be able to communicate better with his audience to pull it off.

That said, Forward isn't served well by the sound design, which captures none of the distinctiveness of Australian music. Instead of an Outback soundscape, we're presented with a bland and functional score that does nothing to help bring out the weird atmosphere of the dreamtime, or to evoke the feel of Australia – a major failing, given the importance of the land to the story. Worse, in Part Four some of Baiame's dialogue becomes almost inaudible thanks to some intrusive sound effects.

> "The mysticism sits uncomfortably with the Doctor's usual rationality..."

As for the cast – Philip Olivier does his best with a script that gives him little to work with, and manages to invest his first encounter with the Galyari with a genuine sense of amazement at meeting real, live aliens. However, the listener is unlikely to go away feeling like they know Hex any better as a result of hearing *Dreamtime*. Aldred's Ace gets equally little to do, and McCoy unfortunately sounds as though this is the first time he's had a chance to read the script, which is problematic as the Doctor is at the heart of the story.

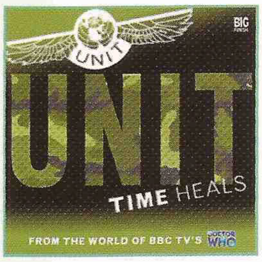
Dreamtime uses its running time to feature lots of scenes of people talking to each other about what they might do next rather than to build the character of Hex, or to illustrate its themes. As a result, it's an unsatisfying play, and a missed opportunity.

MATT MICHAEL

OFF THE SHELF

UNIT: TIME HEALS

AUDIO DRAMA Big Finish
BY Iain McLaughlin and Claire Bartlett
PRICE £10.99

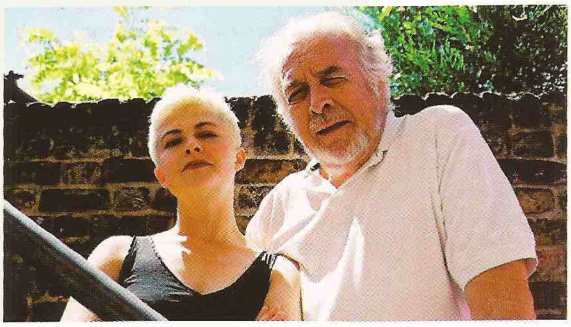


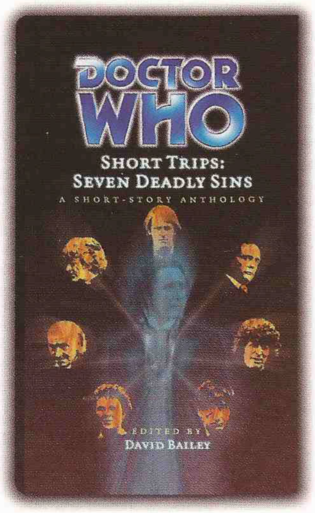
UNIT HAS ALWAYS BEEN AN OBVIOUS choice when considering potential spin-offs from *Doctor Who*, although quite why this should be – given that the series made it crystal clear that the military mindset was anathema to the Doctor – is another question entirely. Perhaps it was because the onscreen camaraderie between the Pertwee regulars provided a cosy backdrop to the Third Doctor's era. In any case, deprived of any of the 'classic' UNIT line-up, with the exception of the Brigadier himself, this new series of audios is anything but comfortable.

Time Heals revolves around a series of experiments that shift objects in time and space, resulting in a series of disasters including a train crash and a plane ploughing into Windsor Castle and taking out two senior Royals (the rather tacky implication being it's Charles and Camilla). The play is a lot more attuned to real-world events than the old TV series, with references to terrorist attacks on the UK transport networks and lots of military griping at the expense of Westminster politicians in their suits and ties. Like Big Finish's other single-CD releases, it also moves at a better pace than some of the longer audios, which helps to keep the listener engaged up until the climactic threat of nuclear armageddon. What's less satisfactory is why UNIT gets involved at the outset. Investigating a train crash is a far cry from foiling alien invasions, and the given reason, "UNIT investigates the unexplained. The train crash has yet to be explained," doesn't even convince Colonel Chaudhry.

The loose plot, though, takes second place to establishing the central characters of the new series. Siri O'Neal's Colonel Emily Chaudhry is decisive and plain talking, and is so inured to the kind of weird goings-on she deals with that she finds it tough to understand her new commanding officer's scepticism. Nicholas Deal's Colonel Dalton, drafted in to replace the abducted head of UNIT, is equally solid – a career military man who's a stickler for the rule-book and

▼ *Siri O'Neal (Chaudhry) and Nicholas Courtney (Lethbridge-Stewart) at the recording of* ***UNIT: Time Heals.***





DOCTOR WHO

SHORT TRIPS: SEVEN DEADLY SINS

SHORT STORY COLLECTION Big Finish
EDITED BY David Bailey | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

MOST PEOPLE ARE FAMILIAR WITH the 'Seven Deadly Sins' from David Fincher's film *Se7en*. In this latest short-story anthology, though, it's the Eighth Doctor rather than a loopy Kevin Spacey who's out to teach seven sinners a lesson they'll never forget.

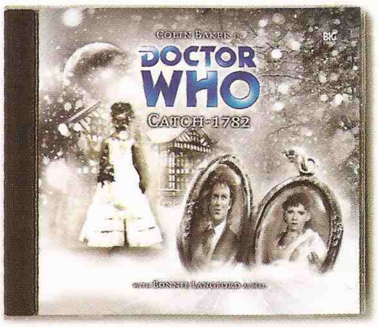
The Duke's Folly, by Gareth Wigmore, is another of the author's tales of the old British Empire. Whereas *Mire and Clay* (in *Short Trips: A Universe of Terrors*) put Ian in Afghanistan, here he's masquerading as a gunslinger in the Wild West. The First Doctor, meanwhile, is playing the part of Victorian patriarch in London, trying to get the feckless young Duke of Chilgrove to live up to his father's legacy. As with so many stories in this anthology, the Doctor's efforts are ultimately thwarted, concluding this slight but engaging tale on a suitably bittersweet note. In *That Which Went Away*, the Second Doctor encounters a Norse tribe with the ability to take on animal form. Another melancholy story that illustrates the self-destructive desire for revenge, it's good, if a bit long winded.

Angel, by Tara Samms, is a weak link. Wilfully allusive in its story of a sick woman who envies the young and healthy, it's perhaps too self-indulgently arty to be really entertaining. Much more enjoyable is Paul Magrs' *Suitors*, a tale of Erotic Doctor-bots constructed by yet another incarnation of shameless Time Lady Iris Wildthyme. This is most memorable for Romana's eye-rolling disdain towards the Fourth Doctor, and K9's camp interjections.

The 57th takes the sin of pride as its starting point, and pits the Fifth Doctor, who is himself rather proud of his own cleverness, against a unique alien being. Ending in a tense hostage situation, this is better all round than writer John Binns' last *Short Trip*, although it could have done with being rather longer to fully exploit its themes of loneliness and conceit. *Telling Tales*, by anthology editor David Bailey, has a very different feel as, ironically, it provides the context for the collection's framing story, rather than telling its own tale. As such, it's less rewarding than some of the writer's other work, though it does succeed in neatly pulling together all the loose ends from the surrounding stories. Finally, the fine *Too Rich for My Blood* sees the Seventh Doctor and Chris tackling cannibalistic croupiers in an alien-run casino, while Bernice plays for her life in a high-stakes game of Poker.

Fewer stories mean that the eight authors contributing to the anthology each get a bigger piece of the action than is usual in these *Short Trips* collections, and as a result *Seven Deadly Sins* feels more satisfying chunky: a king-size Dairy Milk rather than a tube of Smarties. The linking storyline is also more successful than in most of Big Finish's previous collections because it's straightforward – the Eighth Doctor wants to give some flawed people a second chance – and, with the exception of *Telling Tales*, doesn't interfere with the individual stories themselves. It helps enormously that Jacqueline Rayner's linking material is so much fun. One of the best *Short Trips* yet.

MATT MICHAEL



DOCTOR WHO

CATCH-1782

AUDIO DRAMA Big Finish | **BY** Alison Lawson
PRICE £14.99 | **OUT** Available now
WWW bigfinish.com

TRAVELLING BACK IN TIME TO become someone from your own history – honestly, everyone's at it. It'll actually be more surprising to discover that Rose *isn't* her own grandmother, great aunt or second cousin. Even the Doctor's most boring companion, Vicki, threw on a toga and called herself Cressida, thus inspiring a string of classic literature (and a *Short Trip*). No surprises, then, to discover that Mel Bush bears an uncanny likeness to one Eleanor 'Nell' Hallam, apparently one of her ancestors from the late eighteenth century.

Just from reading the blurb to *Catch-1782* it's plain for all to see that Mel is going to end up taking the place of one of her relatives further up the family tree. What could have been an obvious flaw, though, is turned to the play's advantage, with writer Alison Lawson opting for a tale of destiny and doom. The question changes to how Mel will avoid the fate of Eleanor, whom records say died in 1811, rather than how she becomes her ancestor.

Couching the story in a wider sense of family by having Mel meet her uncle, John Hallam, at his laboratory-cum-bachelor pad in 2003 before his experiments in creating time-defying alloys accidentally send her hurtling back 221 years, Lawson's story is resolutely cosy and small scale. This helps keep a potentially complex plot simple: there are no marauding monsters or meddlesome time-imps, as the sleeve notes make clear. Indeed, there are no villains at all. Another of Mel's ancestors, Henry Hallam, driven to despair by the death of his wife lusts after Mel when she arrives in his time, and there are potential overtones of *Rebecca* as resentful housekeeper Mrs McGregor is desperate to remove the 'second Mrs Hallam' from the picture, but in the end everyone is just nice. No plots to change the world. No danger of time unravelling. No alien horrors, just people talking to each other, trying to make the best of their situation.

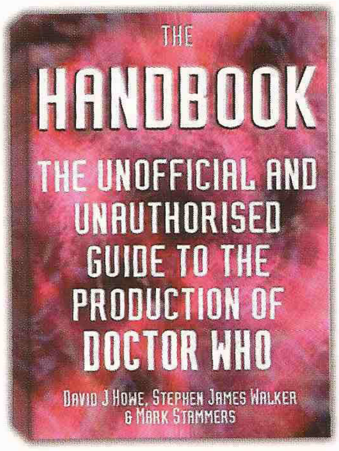
Although she's at the heart of the story, Bonnie Langford doesn't get all that much to do after the first episode. Disorientated and amnesiac following her time accident, Mel's confusion and fear is made palpable by Langford, convincingly taking her from a hands-on-hips prodigy to a frightened and sick young woman. Derek Benfield also impresses as the avuncular John Hallam, who's surprisingly unfazed by his trip in the TARDIS. The whole cast, though, is pitch perfect in a play that depends more than most on its actors hitting the right notes.

> "The potentially complex plot is kept simple."

There's little else in *Doctor Who* that's very much like *Catch-1782*. If anything, it is most similar to the BBC *Play for Today The Flipside of Dominick Hide* in that it's a character piece with little real danger for the characters. It's easy to imagine this being broadcast on Radio 4 on a Sunday afternoon. Coherent, properly structured and easy to follow, this is the gentlest of all *Doctor Who* audio plays.

MATT MICHAEL

▲ *Melanie Bush finds herself embroiled in her own history in* ***Catch-1782...***


THE
HANDBOOK
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO THE PRODUCTION OF DOCTOR WHO
DAVID J HOWE, STEPHEN JAMES WALKER & MARK STAMMERS

THE HANDBOOK

THE UNOFFICIAL AND UNAUTHORISED GUIDE TO DOCTOR WHO

BOOK Telos Publishing | **BY** David J Howe, Stephen James Walker, Mark Stammers
PRICE £14.99 | **OUT** Available now

THERE'S BEEN A STEADY TRICKLE OF *Doctor Who* 'Programme Guides' since the show's 40th anniversary in 2003. Now, with a dramatic upturn in the show's profile, that trickle has become a surge of similarly titled publications that *Off the Shelf* will try to devour over the coming months.

First off the block is *The Handbook*. Somewhat ungainly subtitled *The Unofficial and Unauthorised Guide to the Production of Doctor Who*, this is the Telos edition of the *Handbook* series first published by Virgin Books in the 1990s. Originally published as a series of seven books – one for each of the first seven Doctors, with the Eighth finding space in the back of the *Seventh Doctor Handbook* – this new, 815-page edition collects all the volumes together in one heavyweight edition. However, this isn't a complete reprint. When Telos updated *The Television Companion* in 2003, they did so with material taken from the 'Story' sections of the *Handbooks*. With Telos' *Handbook* clearly designed to complement *The* ▶

doesn't have much time for UNIT's hush-hush work. The love/hate relationship of these two will clearly form the core of these plays. On the basis of this instalment, they're a good team: he's the Scully to her Mulder. It's through his questioning eyes that the world of UNIT is revealed to us – and it's all a lot more serious than of old.

One thing doesn't change, though. Given his many years' experience with aliens and the paranormal, and his long association with the many Doctors, the Brigadier (here called 'the General') has the potential to become a kind of ersatz-Doctor, providing the kind of whimsical eccentricity that's needed to enliven these audios. Courtney certainly has the skill to pull that off. However, on the basis of his role in *Time Heals*, consigned to sitting home alone and acting only as a *deus ex machina*, contributing a vital internet satellite image to assist Chaudhry, Courtney is being sold short. If the only reason for his presence is to provide a graceful handover from old to new, better that this was done in person in the charming (and vital) prologue to this series, *The Coup*, that was given away free with **DWM** 351, than to have him fade away in the background.

Production of the audio is rather disappointing. It's difficult to disguise the small cast, which results in a lot of one-sided phone conversations, voice-overs and soliloquies. This isn't helped by some preposterous info-dump dialogue ("Why can't I work out why my equipment created an energy wave" is a favourite). On the whole, despite lots of explosions, the play feels rather barren, making it the audio equivalent of one of those stark British films of the late 1970s put out in the last days of the Eady Levy.

References to the 'London Underground incident' and 'Project Inferno' conclude the audio on a disappointingly fannish and cheesy note given how hard the writers have worked to avoid this type of nostalgia earlier on. It's to be hoped that these plays quickly find their feet. On the basis of this one, the potential is there, but it's going to take more for UNIT to grow beyond providing stolid support to the Doctor's magic.

MATT MICHAEL

PROFESSOR BERNICE SUMMERFIELD AND THE MASQUERADE OF DEATH

AUDIO DRAMA Big Finish

BY Stewart Sheargold

PRICE £10.99

Professor
BERNICE SUMMERFIELD
AND THE MASQUERADE OF DEATH
STARRING LISA BOWERMAN

AFTER BENNY'S ENJOYABLE RUN OF adventures with old *Doctor Who* monsters, Stewart Sheargold's wildly theatrical *Masquerade of Death* puts the Professor back on her own again. Opening with the play's villain, the mysterious Player – voiced by Robin Sebastian to sound like Kenneth Williams, an impression that gets delightfully out-of-hand as the story progresses – Benny is brought before an audience and charged by the Player with being 'fiction'. So far, so true. On the Player's promise that tonight we'll see the dissection of Bernice Summerfield's character, Sheargold does the expected thing and wakes Benny up, but only to a world even stranger than the one in her dream. Imprisoned within a crumbling fairytale land with a barkingly mad Lewis Carroll-like Queen, Benny is accused of murder, an accusation she disproves with the aid of a time-travelling book. At this point, the adventure is stopped by the Player, furious at how Benny is wrestling the story from its intended path, and with much nasal whining, and, as Benny puts it, "mincing theatrics", demands that she be put on the rack.

It must be the season for dreams and surrealism – *The Mind Robber*, *Kaldor City 6* and the recent Eighth Doctor audio *Caerdroia* – and *Masquerade* is more round-the-bend than all of them, with the situation changing dramatically from scene to scene. One minute Benny is on trial for murder and seduction, the next she wakes up to find herself having been made the new Queen, another trick of the Player's to take over her true character. It's less important to follow every bizarre turn of *Masquerade* than to just sit back and enjoy it. The Player, with his plan to turn people into fiction and treat them as his playthings, resembles both *The Mind Robber*'s Master and the Celestial Toymaker, but he's a much more ever-present and charismatic captor than either of them.

An absolute pleasure to listen to all the way through, the best is saved til last – a magnificently silly finale that sees Benny and the Player battling it out in a verbal dual of rhymes, a contest energetically played alongside the swipes and lunges of a literal sword-fight. Enhanced by some superb music and sound design, the latter with crashing gongs and fast-forward tape effects to portray the weirdness of the Player's world, this is the liveliest Benny adventure for some time.

VANESSA BISHOP

◀ *Television Companion*, that material has been omitted to avoid too much repetition.

Other than this, authors David J Howe, Stephen James Walker and Mark Stammers keep the format largely the same. Covering each Doctor chronologically, each era begins with an 'In his own words' section – quotes taken from various interview sources – and in William Hartnell's case, due to the sparse amount of material available, a predictably critical supplementary section titled 'As others saw him'.

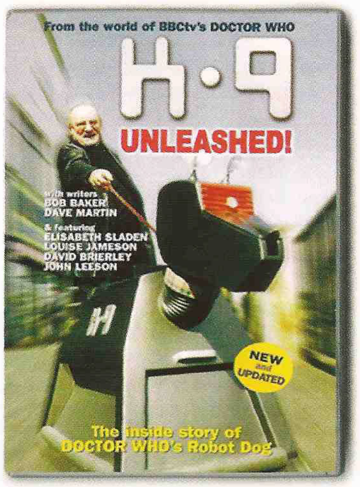
'The Doctor' concentrates on each actor's casting, and again, in Hartnell and Patrick Troughton's case, the section is extended to deal with some fascinating production documents outlining the Doctor's character. In fact, the Hartnell and Troughton sections are by far the most comprehensive parts of the guide. Although each era gets some excellent analysis in what amounts to 'specialist subject' articles – 'Costume design' for Pertwee, 'Special Effects' and 'Location work' for Tom Baker, 'Script-editing' for Davison, 'Being the companion' and a cloak-and-dagger view of the cancellation crisis for Colin Baker, and the break in production between *Survival* and the 1996 TV Movie in 'The Wilderness Years' for McCoy – none of the pieces are as colourful as the Troughton article on 'Visual Effects' tracing an argument over spending. Equally fascinating is the exhaustive three-year 'Production Diary' for Hartnell, with documents going back as far as April 1962. With its letters, internal memos and budget costings (which were rarely accurate – *The Ark: The Steel Sky*, budgeted at £2,700 but coming in at an incredible £5,678), this diary is especially good, and with production hardly ever more than two weeks before transmission, it's all weirdly exciting to read.

Although other eras aren't afforded the same overall detail, 'Script-to-Screen', spotlighting an individual story from each era, goes a long way towards balancing things out. In what is effectively the text equivalent of a DVD commentary, these chapters ask directors and designers to comment on the story's production while the plot is narrated in italics underneath. 'Selling the Doctor' ends each era's section with a look at the programme's changing fortunes in the media, its popularity abroad and merchandise.

Collected together, *The Handbook* is the most comprehensive guide to the behind-the-scenes history of *Doctor Who* 1963-1996 you're likely to find. It's a shame the story budget and total expenditure figures from the 'Who fax' section of the Second Doctor volume have fallen through the net as, like those in the 'Production Diary', they showed some surprising overspending... but that's a minor gripe in an in-depth and thoroughly absorbing book. New time-travellers should start here.

VANESSA BISHOP

▼ *K9 unleashed, yesterday.*



K9 UNLEASHED

DVD Reeltime Pictures

PRICE £10.99 | **OUT** Available now

WWW reeltime-pictures.co.uk

NOW ON DVD, ROGER STEVENS' film charting the success story of K9 receives a 2005 update with a new (albeit short) featurette following the rather slow progress of Bob Baker and Paul Tamms' attempt to launch their new K9 series.

Overall, *K9 Unleashed* is a rather workmanlike production, propped up by a good cast of contributors, a K9 *Antiques Roadshow* feature and a fan-made CGI film of K9 battling some Daleks. The update doesn't give away much more than what's already been said and glimpsed at in the Tom Baker-narrated trailer at the end of the original feature, except the project is no longer so focused on K9, but has emerged, revamped, as a kind of *Lost in Space* story of a family and their robot dog, promoted by Baker as a mixture of live-action and CGI.

Also revamped is K9 himself, redesigned to be a lot cuter, or "more doggy" as Tamms puts it. Unfortunately – or maybe not – nothing of the new series or new-look K9 is included here, leaving the rest of Baker and Tamms' discussion to focus on the important but drier subject of finance. Although both consider the BBC's revival of *Doctor Who* to be a positive thing for their project, citing the column inches gained by Russell T Davies' joke that K9 might be returning in the 2005 series as proof of the public's appetite for the character, the endless turnstile of potential broadcasters and investors that have passed through the project, and the suspicious lack of footage, suggests we're not going to see the new adventures of K9 any time soon.

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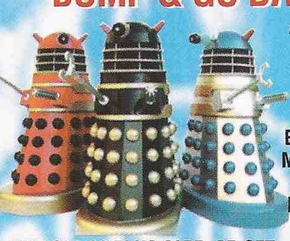

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PRODUCTION NOTES

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES...

HE'S ALIVE!

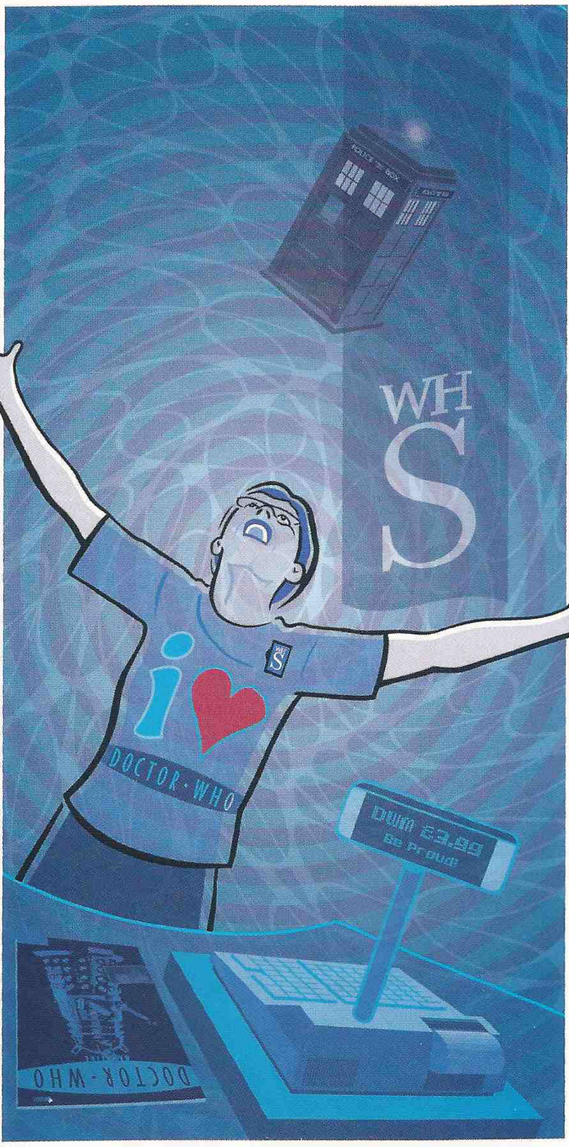
IT WAS THE GREATEST OF PLANS. To regenerate the Doctor, on-air, out of the blue, and leave kids reeling with the shock. It was genuinely exciting, and all of us – actors, producers, agents, Controllers – embarked on the grand scheme. Ah well. Perhaps we were foolish to even try (no, that can't be true, it's never foolish to *try*, surely?). I know people who work on *The Bill* and *Coronation Street*, and we dream together of surprising the public with a death or major event which hasn't been spoilt to death by the tabloids. But now, much to my surprise, *Doctor Who* is now one of those ratings-busting, Top 10, high impact programmes, with earns the same level of tabloid scrutiny as the soaps. So our plans came to naught.

It makes it difficult to write this column. Partly because you're all so used to programmes being archived, or created at a distance across the Atlantic, that it's hard to realise that this is a primetime show currently in production for BBC One. It demands that we have to be professional. For example, I would no sooner discuss an actor's contract in public than I would run naked through the street (and you really don't want that).

But mainly, I can't bear to talk about the Ninth Doctor in the past tense! It's just wrong. Yes, we're working on Series Two, but for you lot, on the day this **DWM** is published, the Doctor's still being menaced by gas-mask-zombies in World War Two; he's got Cardiff yet to come, followed by a deadly trap, and the final legacy of the Time War, and the reveal of the Bad Wolf, and then, and then... Ohh, no way is this history, not yet. Chris Eccleston has delivered not only a magnificent Doctor, but a magnificent performance, full stop. It can be analysed and archived when the time is right, but not by me, not here, not now, not while this Doctor is still so very much alive.

Nonetheless, work goes on. Scripts are arriving! Tom MacRae has delivered his first episode – and I'm not pinning episode numbers on them yet, cos there's still a nice state of flux in the pattern; we might play this at the top, or hold it back, or let it become a pivot mid-series; all nice and flexible. But Tom's script is brilliant, and vindicates those loyal souls in BBC Drama who've been saying how good he is. It contains the words 'sickness', 'mole' and 'meat'. In other news, it's Thursday April 28 right now, and we're completing the edit of Episode 13 next Tuesday, with all the FX to be completed by mid-May. But Phil's cranking up the machinery, getting staff ready to start pre-production all over again. Some lovely souls won't be joining us cos they're all Cardiff'd out – having abandoned families and loved ones for nine months, they want a bit longer at home, and who can blame them? (But damn it, Lucy, come back!)

But really, this is my column and I can do what I want, so to hell with dates and deadlines, I've done 16 columns worth of that, this is what I really want to talk about...



"WHY IS IT SO EASY FOR A WOMAN IN A SHOP TO SAY SHE LOVES **DOCTOR WHO**, BUT SO HARD FOR A FAN?!"

Illustration
BEN MORRIS

A TRUE STORY

As told to Phil Collinson, by his mate, a paramedic. He's at the scene of a car crash. And it's bad. A man is trapped in the wreckage, having to be cut out. The man asks for a mobile phone. He dials home, talks to his wife. And he says, 'Can you tape *Doctor Who* for me?'

I swear, true story. And in Manchester, I bought **DWM** 356 today, and the woman at the till in WH Smith's said, 'Oh, Daleks on Saturday! It's all sad and lonely and she feels sorry so she touches it and all hell breaks loose.' And I say 'Yes'. I can only say yes cos I'm smiling so much. Last week, a middle-aged woman chased after me in the Cardiff Boots, 'Can I just say, I love *Doctor Who*!' An email from Craig Cash (writer of *The Royle Family*, and *Early Doors*) saying it's the only thing on telly that his entire family watches together. Nicola Shindler's in Spain with her family, and the kids' catchphrase is, 'What you gonna do, moisturise me?'

Oh, listen to him, you're saying. And d'you know what I'm saying back? *Shut up*. Then relax, and let yourself do the same. Boast. Go on! For once in your life, boast about loving *Doctor Who*, cos God knows, we lived through the Dark Years. The jokes, the snide remarks, the hiding your Dalek on a Saturday night in case you get lucky and bring someone home. Gone! Maybe not forever, cos nothing lasts. Doubters and cynics and naysayers will be forever circling. That's why we should enjoy this brilliant time, instead of fretting about next week's ratings. If you're worried about the multi-functions of the new sonic screwdriver, then relax, sweetheart, cos your worry ain't gonna change a thing, and you're missing a very precious time. Lift your head up. It is working. This programme is working. Don't think that's an arrogant thing to say; it's beautiful. Have the nerve to say it. This is *Doctor Who* we're talking about! *Doctor Who*, that lovely old show from 1963, striding through the ratings, defeating ITV monoliths, outranking royal weddings, being talked about on the radio, on TV, knocking the General Election off the cover of the *Radio Times*, and living, oh so alive and glowing, in the heads and hearts of kids. Let me shout. DO YOU KNOW HOW GOOD THIS IS?

Maybe not. People rarely do. But save these pages. Read these **DWM**s again in 20 years time. Will you regret being uptight at the time? I hope not. Why's it so easy for a woman in Boots to say, but so hard for a fan?! Go on, deep breath. Shout it. I love *Doctor Who*! ■

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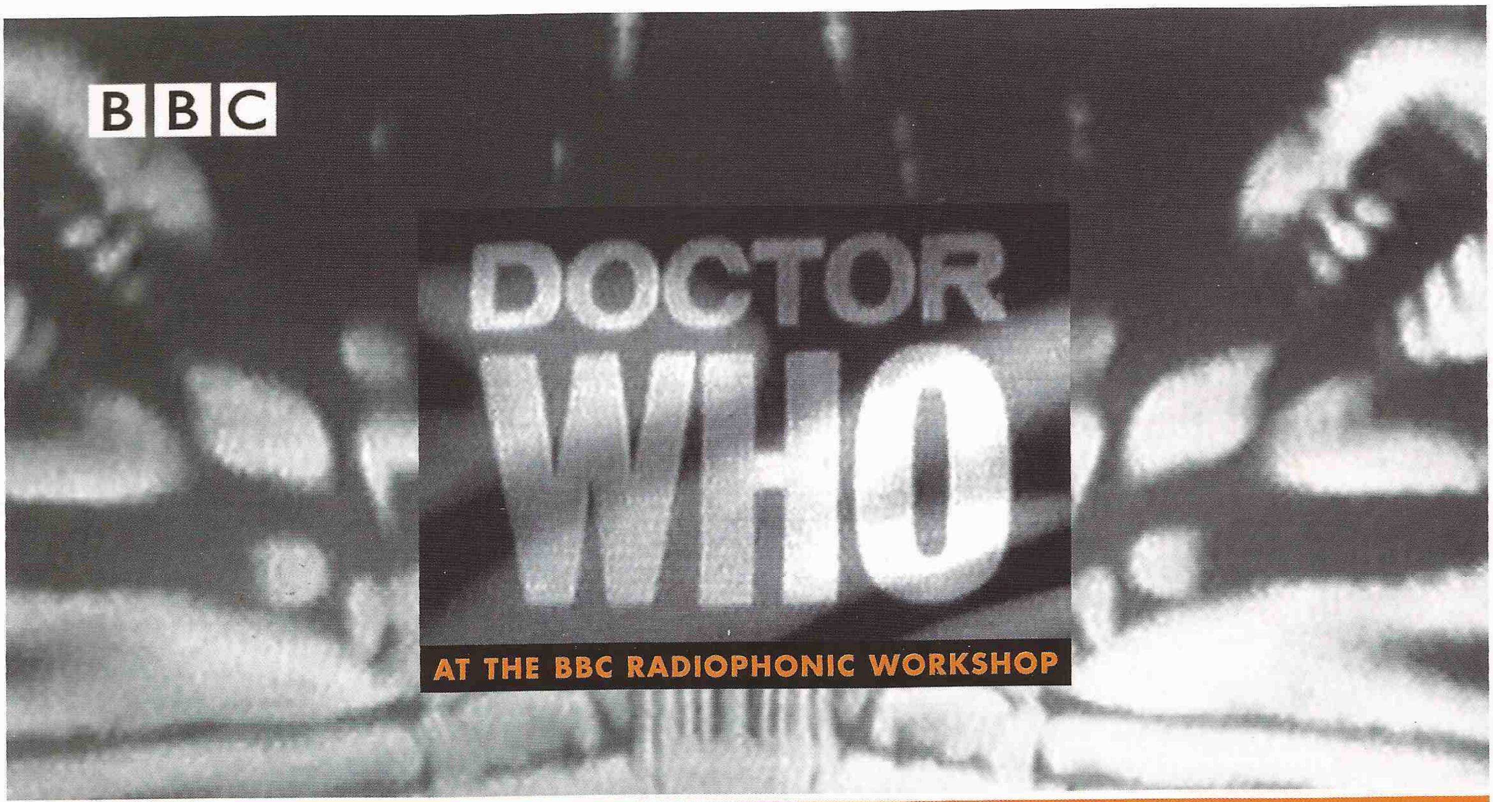
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